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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Bourdon</i>	<i>III.8</i>

Goldie Paley Gallery

Levy Gallery for the Arts in Philadelphia

Moore College of Art and Design

20th Street & The Parkway  
Philadelphia, PA  
1 9 1 0 3

215.568.4515 · FAX 215.568.8017

SHIPPING NOTIFICATION AND RECEIPT

Exhibition: More Works by Ray Johnson, 1951-1991

Lender: David Bourdon

Address:

The objects described below have been returned to you on  
December 19, 1991

Via Bill Gannotta Fine Art Services

- Objects:
1. Mailbox containing correspondence
  2. Photograph of Ray Johnson
  3. Valentine I

RECEIPT

Please return one copy to the Goldie Paley Gallery, Moore College of Art and Design. Retain one copy for your records.

Received the objects listed above in good condition:

Signed \_\_\_\_\_ Date \_\_\_\_\_

Please print name \_\_\_\_\_

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Moore College of Art and Design

20th Street & The Parkway  
Philadelphia, PA  
1 9 1 0 3

215.568.4515 · FAX 215.568.8017

RECEIPT

This is to acknowledge the receipt of

1. Valentine I, 1967, painting: paint and ink on composition

board

2. Mailbox containing correspondence sent to David Bourdon

from David Bourdon

as a loan for

"More Works by Ray Johnson, 1951-1991"

at the Goldie Paley Gallery, Moore College of Art  
and Design from 10/15/91 to 12/30/91.

Received by: *Les Bousjoly*

DATE: October 15, 1991

Delivered by: Bill Gannotta Fine Art Services

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ACORD. CERTIFICATE OF INSURANCE				ISSUE DATE (MM/DD/YY)		
<b>PRODUCER</b> Warren and Welsh P. O. Box 1562 King of Prussia, PA 19406-0962  215-337-0330 <small>CODE SUB-CODE</small>				<input type="checkbox"/> 10/04/91		
<b>INSURED</b> Moore College of Art & Design 20th And Race Streets Philadelphia  PA 19103				THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW		
				<b>COMPANIES AFFORDING COVERAGE</b>		
				COMPANY LETTER <b>A</b>	FEDERAL INSURANCE COMPANY	
				COMPANY LETTER <b>B</b>		
				COMPANY LETTER <b>C</b>		
				COMPANY LETTER <b>D</b>		
				COMPANY LETTER <b>E</b>		
<b>COVERAGES</b>						
THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED, NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN. THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.						
CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YY)	POLICY EXPIRATION DATE (MM/DD/YY)	ALL LIMITS IN THOUSANDS	
	<b>GENERAL LIABILITY</b> <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input type="checkbox"/> OCCUR. <input type="checkbox"/> OWNER'S & CONTRACTOR'S PROF.				GENERAL AGGREGATE	\$
					PRODUCTS-COMP/OPS AGGREGATE	\$
					PERSONAL & ADVERTISING INJURY	\$
					EACH OCCURRENCE	\$
					FIRE DAMAGE (Any one fire)	\$
					MEDICAL EXPENSE (Any one person)	\$
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS <input type="checkbox"/> GARAGE LIABILITY				COMBINED SINGLE LIMIT	\$
					BODILY INJURY (Per person)	\$
					BODILY INJURY (Per accident)	\$
					PROPERTY DAMAGE	\$
	<b>EXCESS LIABILITY</b> <input type="checkbox"/> OTHER THAN UMBRELLA FORM				EACH OCCURRENCE	\$
					AGGREGATE	\$
	<b>WORKER'S COMPENSATION AND EMPLOYERS' LIABILITY</b>				STATUTORY	\$
					(EACH ACCIDENT)	\$
					(DISEASE-POLICY LIMIT)	\$
					(DISEASE-EACH EMPLOYEE)	\$
A	<b>OTHER</b> All Risk EXHIBITION FLOATER	6562742	6/30/91	6/30/91		
<b>DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS</b> "Valentine I", 1967 Painting: Paint and Ink on Composition Board 20 3/8 x 14 3/4 Value: \$5,000. Wall to Wall Insurance Coverage From 10/5/91 to 12/24/91						
<b>CERTIFICATE HOLDER</b>  Collection David Bourdon New York			<b>CANCELLATION</b> SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICE SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES			
			AUTHORIZED REPRESENTATIVE <i>John J. Joyce</i> 665005000			

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ACORD. CERTIFICATE OF INSURANCE				ISSUE DATE (MM/DD/YY)	
<b>PRODUCER</b> Warren and Welsh P. O. Box 1562 King of Prussia, PA 19406-0962  215-337-0330 <small>CODE SUB-CODE</small>		THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW  <b>COMPANIES AFFORDING COVERAGE</b>			
<b>INSURED</b> Moore College of Art & Design 20th And Race Streets Philadelphia  PA 19103		COMPANY LETTER <b>A</b> FEDERAL INSURANCE COMPANY COMPANY LETTER <b>B</b> COMPANY LETTER <b>C</b> COMPANY LETTER <b>D</b> COMPANY LETTER <b>E</b>			
<b>COVERAGES</b> THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.					
CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YY)	POLICY EXPIRATION DATE (MM/DD/YY)	ALL LIMITS IN THOUSANDS
	<b>GENERAL LIABILITY</b> <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input type="checkbox"/> OCCUR. <input type="checkbox"/> OWNER'S & CONTRACTOR'S PROF.				GENERAL AGGREGATE \$ PRODUCTS-COMP/OPS AGGREGATE \$ PERSONAL & ADVERTISING INJURY \$ EACH OCCURRENCE \$ FIRE DAMAGE (Any one fire) \$ MEDICAL EXPENSE (Any one person) \$
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS <input type="checkbox"/> GARAGE LIABILITY				COMBINED SINGLE LIMIT \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE \$
	<b>EXCESS LIABILITY</b> <input type="checkbox"/> OTHER THAN UMBRELLA FORM				EACH OCCURRENCE \$ AGGREGATE \$
	<b>WORKER'S COMPENSATION AND EMPLOYERS' LIABILITY</b>				STATUTORY \$ (EACH ACCIDENT) (DISEASE-POLICY LIMIT) (DISEASE-EACH EMPLOYEE)
A	<b>OTHER</b> All Risk EXHIBITION FLOATER	6562742	6/30/91	6/30/91	
DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS Mailbox Cont. Corres. Sent to David Bourdon, ca 1964-65 Value: \$12,000. 17 1/8 x 12 1/2 x 4 1/2 108 envl. W/various Encl., 5 postcards, 1 Toilet Paper Cardboard Roll, Most Postmarked Envel. Dated 1964-65 Wall to Wall Cov. 10/5 to 12/24/91					
CERTIFICATE HOLDER  Collection David Bourdon New York			CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICE SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES		
			AUTHORIZED REPRESENTATIVE <i>John J. Joyce</i>		665005000

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<b>PRODUCER</b> Warren and Welsh P. O. Box 1562 King of Prussia, PA 19406-0962  215-337-0330 <small>CODE SUB-CODE</small>		THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW			<input type="checkbox"/> 10/04/91
<b>INSURED</b> Moore College of Art & Design 20th And Race Streets Philadelphia  PA 19103		<b>COMPANIES AFFORDING COVERAGE</b>			
		COMPANY LETTER <b>A</b>	FEDERAL INSURANCE COMPANY		
		COMPANY LETTER <b>B</b>			
		COMPANY LETTER <b>C</b>			
		COMPANY LETTER <b>D</b>			
		COMPANY LETTER <b>E</b>			
<b>COVERAGES</b> THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.					
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	<b>GENERAL LIABILITY</b> <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input type="checkbox"/> OCCUR <input type="checkbox"/> OWNER'S & CONTRACTOR'S PROT.				GENERAL AGGREGATE \$ PRODUCTS-COMP/OPS AGGREGATE \$ PERSONAL & ADVERTISING INJURY \$ EACH OCCURRENCE \$ FIRE DAMAGE (Any one fire) \$ MEDICAL EXPENSE (Any one person) \$
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS <input type="checkbox"/> GARAGE LIABILITY				COMBINED SINGLE LIMIT \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE \$
	<b>EXCESS LIABILITY</b> <input type="checkbox"/> OTHER THAN UMBRELLA FORM				EACH OCCURRENCE \$ AGGREGATE \$
	<b>WORKER'S COMPENSATION AND EMPLOYERS' LIABILITY</b>				STATUTORY \$ (EACH ACCIDENT) (DISEASE-POLICY/LIMIT) (DISEASE-EACH EMPLOYEE)
A	<b>OTHER</b> ALL RISK EXHIBITION FLOATER	6562742	6/30/91	6/30/92	
<b>DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS</b> "Dave Gahr Photograph of Ray Johnson" ca. 1969-70 Black & White Print 9 1/4 x 6 1/4 Value: \$200. Wall to Wall Insurane Coverage From 9/30/91 to 12/24/91					
<b>CERTIFICATE HOLDER</b>  Collection David Bourdon New York			<b>CANCELLATION</b> SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICE SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES		
			AUTHORIZED REPRESENTATIVE <i>John J. Joyce</i>		665005000
ACORD 25-S (3/88) <span style="float: right;">© ACORD CORPORATION 1988</span>					

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on the conflict of the artist with the art market. "Four Snails Giveaway" was a more decorative piece with the nude design being incorporated with the snail patterns. The stamp-like red head pattern was disturbing in its repetition with the black nude in "Red Head Giveaway." An interesting tribute to Duchamp.

Dear  
Whitney  
Museum,  
i hate

Goldie Paley Gallery

Levy Gallery for the Arts in Philadelphia

Moore College of Art and Design

20th Street & The Parkway  
Philadelphia, PA  
1 9 1 0 3



PHILA PA 191 PM 10/05/91

Mr. David Bourdon  
315 West 23 Street, Apt. 3C  
New York, NY 10011

Ray Johnson's prints in honor of the Duchamp Centennial at the Print Club were an interesting look at "Etant Donnes." In his "Giveaways," he created an icon of Duchamp's nude as he doubled the image and colored in black and white squares. "Mondrian Giveaway" is a collage of images in which the nude image is superimposed on a picture of Mondrian holding a painting which is covered partially by a stationery sheet saying "Dear Whitney Museum, I hate you. Love, Ray Johnson." The placement of images on one another becomes a powerful statement on the conflict of the artist with the art market. "Four Snails Giveaway" was a more decorative piece with the nude design being incorporated with the snail patterns. The stamp-like red head pattern was

Ray  
Johnson

Dear  
Whitney  
Museum,  
i hate  
you.  
Love,  
Ray  
Johnson

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Dear  
Whitney  
Museum,  
i hate

If undelivered please return to—  
ROYAL ACADEMY OF ARTS,  
PICCADILLY, LONDON, W1V 0DS



5975

Mr David Bourdon  
315 West 23rd Street  
New York  
NY 10011  
USA

AIR MAIL

Ray Johnson's prints in honor of the Duchamp Centennial at the Print Club were an interesting look at "Eliant Donnes." In his "Giveaways," he created an icon of Duchamp's nude as he doubled the image and colored in black and white squares. "Mondrian Giveaway" is a collage of images in which the nude image is superimposed on a picture of Mondrian holding a painting which is covered partially by a stationery sheet saying "Dear Whitney Museum, I hate you. Love, Ray Johnson." The placement of images on one another becomes a powerful statement on the conflict of the artist with the art market. "Four Snails Giveaway" was a more decorative piece with the nude design being incorporated with the snail patterns. The stamp-like red head pattern was

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Love,  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Whitney Museum, I hate you. Love, Ray Johnson

Dear Whitney Museum, I hate you. Love, Ray Johnson

NEW YORK CITY CENTER, NEW YORK CITY  
ROCKEFELLER TIME MAGAZINE, BEHAVIOR DEPT. OF PACKAGES TO THE LETTERS, POST CARDS, SEND VALENTINES, SCHOOL BEATING CORRESPONDANCE

Dear Whitney Museum, I hate you. Love, Ray Johnson

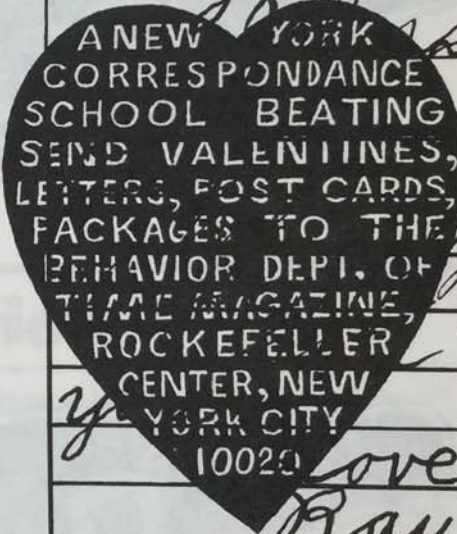
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Dear  
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Museum,  
i hate  
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Love,  
Ray  
Johnson



Love,  
Ray  
Johnson

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you.  
Love,  
Ray  
Johnson

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People Together. ...  
them, too. See **Galleries** in Directory.

— Janet Kutner, *The Dallas Morning News*

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RAY JOHNSON  
A BRIEF HISTORY OF CORRESPONDENCE  
ART




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## Review

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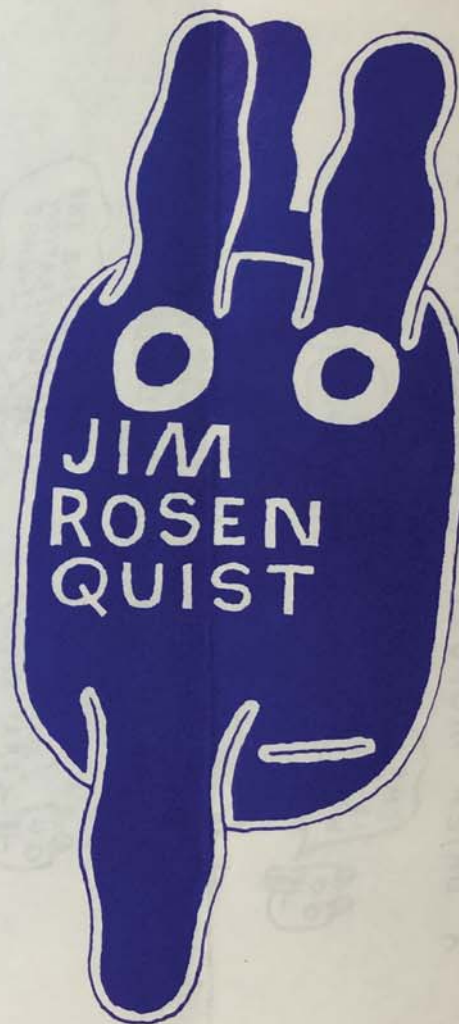
Around New York circles, Ray Johnson is know as the Father of Correspondence Art. But the founder of this popular underground movement remains an enigma to local audiences. Modern Realism, a new and nifty gallery at 1910 Young St., is providing Dallas art-lovers their first serious exposure to **THE LETTERS OF RAY JOHNSON**. If you've got even the slightest sense of humor, you'll like the show; if you're into wry wit, you'll love it. Johnson has been maintaining an active correspondence with major art world figures for more than 20 years, and his network is now international in scope. Some of his cartoonesque doodles resemble Ernie Bushmiller characters, and many of his scribbled notations sound like afterthoughts. A few works are signed, and some introduce dabs of color or penciled additions. But the Xerox machine is Johnson's main art tool, and the whole premise of his cult depends on mass distribution. His devices include rubber stamps and collage as well as caricatures, and he likes to make lists, which he refers to as *Bunnies*. The images tend to have hot-dog-shaped ears and noses, and many of them enumerate categories of people or things. They consistently contain an element of surprise. He craftily sneaks Fred Astaire onto his list of contemporary photographers, for example. "I'm a Lefter Writer," the show's invitation reads. "I Apparently Enjoy Bringing People Together." He not only succeeds in bringing people together, but he amuses them, too. See **Galleries** in Directory.

— Janet Kutner, *The Dallas Morning News*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**RAY JOHNSON**

PLEASE ADD TO AND RETURN TO RAY JOHNSON

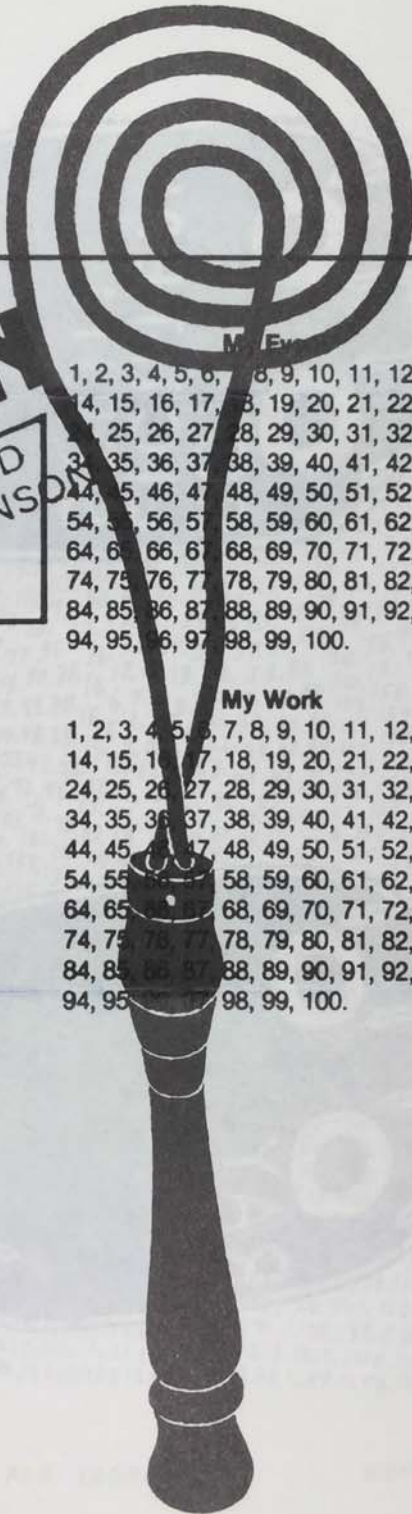


**My Eye**

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94, 95, 96, 97, 98, 99, 100.

**My Work**

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94, 95, 96, 97, 98, 99, 100.



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FOR LORRAINE

SEPTEMBER 7, 1988

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Ediz. LOMBARDIA



John Cage, il compositore americano considerato uno dei profeti della nuova arte americana, avvenne per caso. « Mi capitò di sedermi vicino a lui sull'aereo per Chicago », dice Johnson. I 24 collage in mostra fino alla fine di aprile variano tra le 400 e le 800mila lire. Foto: un'opera di Ray Johnson.

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## MILANO MOSTRE

Già conclusa, ma egualmente da segnalare, la mostra di Michele Lammusa presso la Galleria del Forziere, corso Porta Romana 34. « Spirito dalla convinzione che l'arte può divenire un valido messaggio di comunicazione tra gli uomini... il Lammusa tende ad evidenziare sopra ogni altra cosa la figura umana... il valore che egli dà ai suoi quadri, giungendo ad una sintesi della figura e facendo apparire questa sempre bianca, riflette la sua convinzione sociale, poiché sta a significare, non apparendo le caratteristiche che distinguono le persone le une dalle altre, che nella sue figure v'è il riconoscimento di ogni persona negli atti della realtà, e il bianco non ha qui l'intento di esaltare il predominio della razza bianca, ma al contrario, rappresenta la fusione di tutte le razze che, sacrificando ognuna la caratteristica che la contraddistingue, per unirsi alle altre, formano anche qui un tutto perfetto ».

ze, in un gioco alentorio con se stesso e con la propria inclinazione contemplativa, in quanto ne trasforma le implicazioni da statiche a dinamiche in un'ambiguità provocata e continuamente dominata e polivalente ».

La Galleria Schwarz, via Gesù, 17, presenta Ray Johnson... per parecchi anni fu riluttante a mostrare la sua opera in pubblico e si ha il sospetto che questa riluttanza fosse in gran parte un'intolleranza all'idea di incorniciare le cose e metterle sotto vetro... Ma quella riluttanza a poco a poco fu vinta dagli amici e dai mercanti che vedevano in Johnson (soprattutto nei suoi collage) uno dei precursori della pop art, ponte di passaggio tra l'informale degli anni Cinquanta e le esperienze successive che dovevano portare i giovani artisti americani a comprometersi sempre più apertamente con la realtà. Nelle opere esposte alla galleria Schwarz (via Gesù 17, Milano), appaiono Jayne Mansfield, James Dean, Marilyn Monroe, Jacqueline Kennedy-Onassis, eccetera. Johnson è nato nel 1927 a Detroit, per anni ha incollato dollari sulle sue tele, i Rockefeller sono tra i suoi collezionisti più fedeli. Il suo incontro con John Cage, il compositore americano considerato uno dei profeti della nuova arte americana, avvenne per caso. « Mi capitò di sedermi vicino a lui sull'aereo per Chicago », dice Johnson. I 24 collage, in mostra fino alla fine di aprile, variano tra le 400 e le 800 mila lire. Foto: un'opera di Ray Johnson.

### Incontrò il profeta in aereo

Per parecchi anni Ray Johnson — dice il critico Henry Martin — fu riluttante a mostrare la sua opera in pubblico e si ha il sospetto che questa riluttanza fosse in gran parte un'intolleranza all'idea di incorniciare le cose e metterle sotto vetro. Ma quella riluttanza a poco a poco fu vinta dagli amici e dai mercanti che vedevano in Johnson (soprattutto nei suoi collage) uno dei precursori della pop art, ponte di passaggio tra l'informale degli anni Cinquanta e le esperienze successive che dovevano portare i giovani artisti americani a comprometersi sempre più apertamente con la realtà. Nelle opere esposte alla galleria Schwarz (via Gesù 17, Milano), appaiono Jayne Mansfield, James Dean, Marilyn Monroe, Jacqueline Kennedy-Onassis, eccetera. Johnson è nato nel 1927 a Detroit, per anni ha incollato dollari sulle sue tele, i Rockefeller sono tra i suoi collezionisti più fedeli. Il suo incontro con John Cage, il compositore americano considerato uno dei profeti della nuova arte americana, avvenne per caso. « Mi capitò di sedermi vicino a lui sull'aereo per Chicago », dice Johnson. I 24 collage, in mostra fino alla fine di aprile, variano tra le 400 e le 800 mila lire. Foto: un'opera di Ray Johnson.



L'ECO DELLA STAMPA - MILANO

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By Karin Lipson

**L**AST WEEK, the Nassau County Museum of Fine Arts came in for some heavy criticism, leveled by County Executive Thomas Gulotta

NEW YORK SCHOOL OF ABSTRACT  
EXPRESSIONIST CORRESPONDENCE  
HOW TO DRAW VISUAL PUN PRINTS



MONTEL





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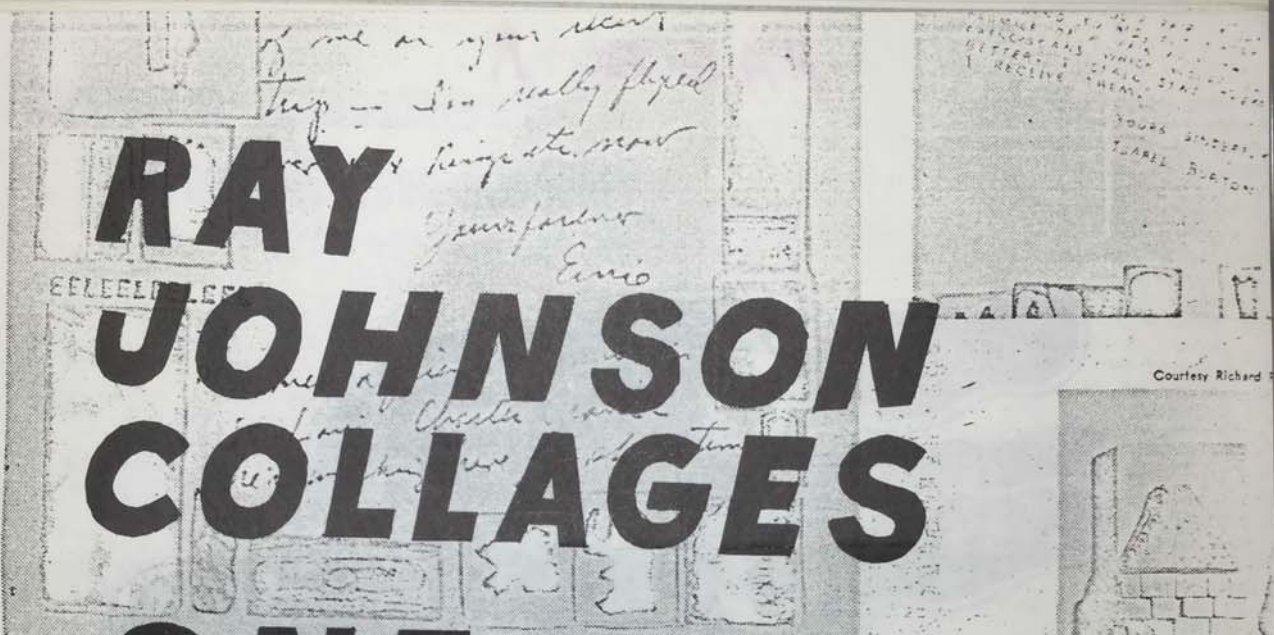
PAGE 1.



Send for your free  
night ngale.



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New York Correspondance School (the misspelling is a purposeful play on the word "dance"), which consists of sending countless bits of collage, found articles, cryptic messages, and pieces of lotsam and jetsam from the U.S. mails. He has, for example, sent me a stamp that is a section full of rubber stamps, of the printed sheet containing odd designs and a message that says "Who'll Chop Your Suey When I'm Gone?" and a collage consisting of parts of a letter written to him, a photograph of Richard and a message saying something about the Ray Johnson broadsides being dropped from an airplane over Hawaii. The recipient? Well, he can ignore what he wants, throw it away, put it on his mantelpiece, or send it to someone else, and games—especially if you send it on—and some people think it's art.

"It's kinetic sculpture," that is, says Michael Finnerty, a "member of the school" and vice president of the Richard Johnson gallery which exhibits Johnson's collages. As another friend puts it, "Ray Johnson says that U.S. mail is like a harp."

"The idea of the movement?" says Johnson himself, peering with Tommy Smothersish delight at the interviewer. "Well, I used to think that what

I wanted the "correspondance" school to be was a fantastic, gigantic Calder mobile, that through the mailing process in an interesting way this material was constantly in motion. Elements could move; it could include telephonic calls, etc. . . . One important thing was the idea of sending to—something is sent to you, and you are asked to send it to someone else. For instance, if you have a name like Lightingale, you should be sent something to do with a bird. You're Harvey the rabbit, by the way."

the heels of the last mail, Johnson steps out of the room to get some examples of his work. "I have boxes and boxes of things," he says. He leaves behind a small table, two chairs, a bare wooden door with a Prince Valiant haircut and a good pair of legs, and one wall that, to be truthful, is not entirely bare but is temporarily displaying a small object. "It's from the Republic of Mali, that's a pun on 'mail,'" Johnson has explained. "It was sent to me by Arman . . . Arman. He's a French artist who's also one of the three or four foremost collectors of African art. There's an ele-

—Continued on Following Page

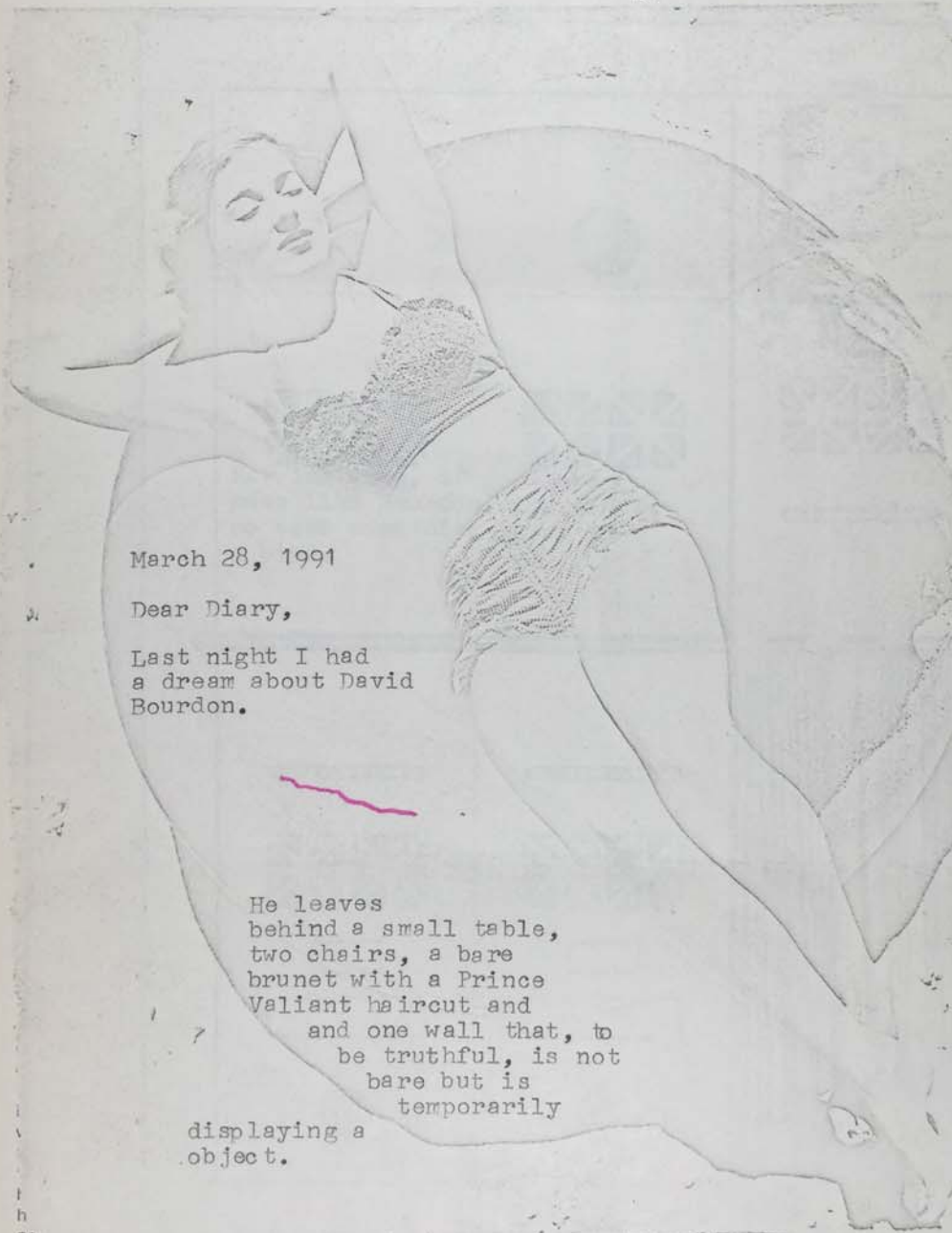


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PAGE 2.

# Bruce Conner: A New Sensibility

Philip Leider



March 28, 1991

Dear Diary,

Last night I had  
a dream about David  
Bourdon.

He leaves  
behind a small table,  
two chairs, a bare  
brunet with a Prince  
Valiant haircut and  
and one wall that, to  
be truthful, is not  
bare but is  
temporarily

displaying a  
object.

peo, ... with rage and dis-  
gust. The data of the work is drawn from the greatest  
massacre of children in recorded history; that single  
charred body fixes a guilt which a dozen Disneylands  
cannot diminish.

Bruce Conner: "Black Dahlia," 1960, 24 x 8 in. Photo: Batman  
Gallery, San Francisco.

"Thrift" shops. Fringes, feathers, bles, old hardware, old five-and-d are simply discarded into the work work, "The Snore," they are packe and stored into the work as if it w attic.) The effect is a tone of to sense of unrelieved depression, a ness, melancholy, despair—and symbol in Conner's work is alwa d the dead object is always pro r's concern would appear to self than with the hideous form our times: mass murder, atomi titiation. But the omnipresent ememento mori," pure and simple st part of long-disused feminin ; like Yorick's skull, "Now ge imber, and tell her, let her pai ; favour she must come."

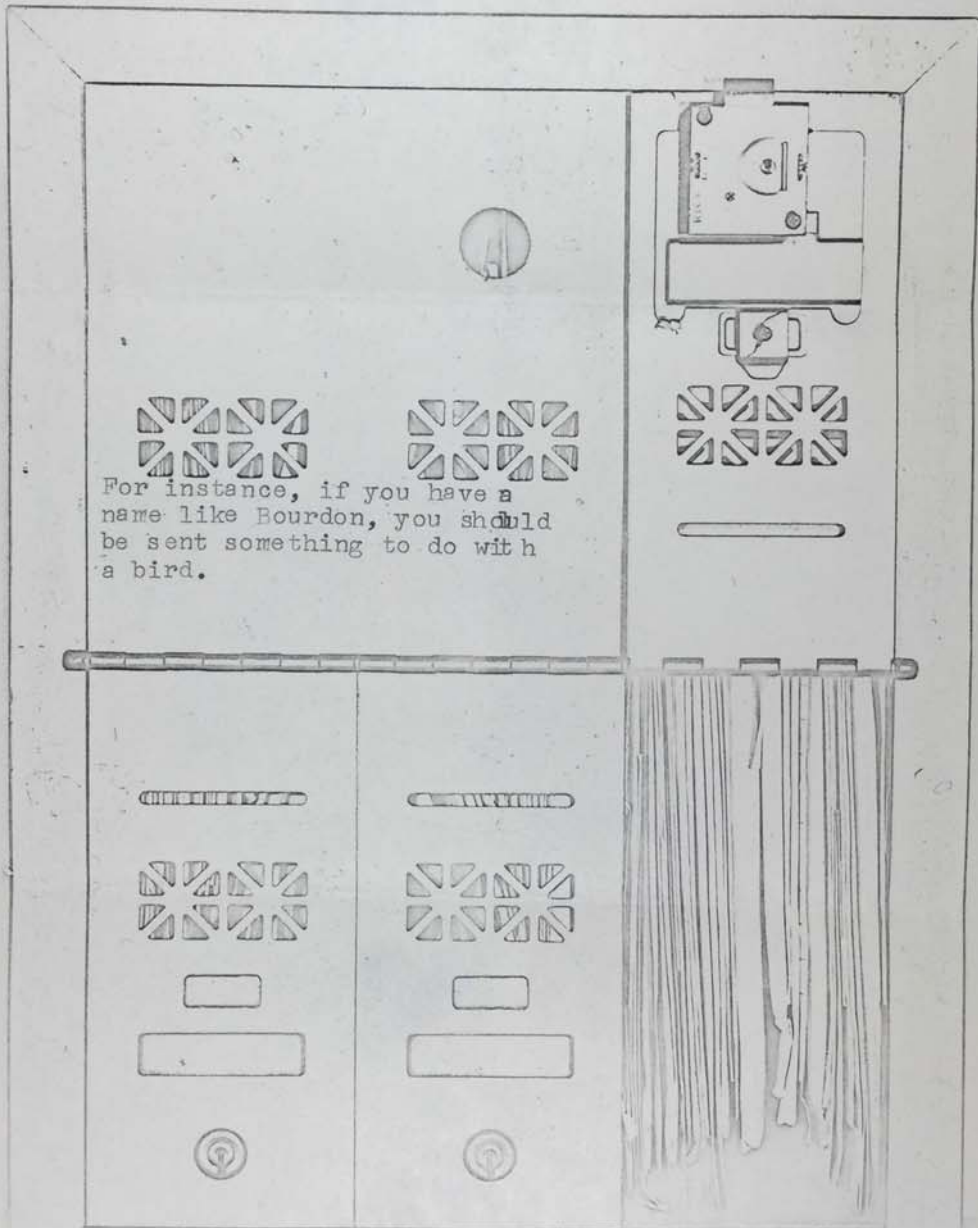
One of the reasons Conner fits "assemblage" category is prec at" discarded objects. He does ound object' and offer it to us does not isolate objects in pec us to see them new. He does ngenious ways completely fore s. Discarded objects serve hi cially in their passive, unreact : of the many things that disti y from most "assemblage" m- laists and the neo-Dadaists wi n, and so inaccurately, been gr Dubuffet is also misleading: wh t, Conner is brutal; where Dub ceptions of art and beauty hel on, Conner is totally indiffere s, Ensor would seem to more t tradition and the content wh i, but the truth seems to be th are dealing with an almost uniq ew Sensibility

It is difficult to define the chara ely new sensibility. Intelligence o with it; technical mastery or ecessarily appear hand in hand v imply a completely new way o ch, once communicated to us way the same again. In liter nication is much more direct ial arts, the appearance of ds a kind of shock wave arou ks, for example, of the peculi erstanding shared by all peo ka, or Celine. In Kafka, intelli ne not. Celine revolutionized language, Kafka employed a e both have in common the c of responding to the world so , that no one reading them ev e the same way again as befor ainting rarely offers us this ex he work of a single person, ools of painting often commu h less dramatic because mu arience of a new sensibility.

exciting then, facing the work o realize that what we are confronti way of seeing things, a strange r ence in terms of a sensibility we countered. It is a rare phenomeno

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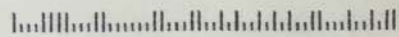
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RAY JOHNSON  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560



Mr. David Bourdon  
3-C  
315 West 23 St.  
NY City, NY  
10011



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Bourdon  
30 Fifth Ave.  
NYC 10011



Richard - Education  
North Carolina Museum of Art  
Raleigh, N.C 27611

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RAY JOHNSON  
100 SWANS  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560

Please send to David Bourdon, 6-J  
30 Fifth Ave.  
NY City 10012

December 25, 1975

David,

The New York Correspondence School has no history -  
only a present.

ONLY UNIVERSITY

David, this is the  
first time you gave  
me your  
address. Mrs. Korecki  
887 Honeywell Ave  
178 St. Bronx,  
n.y.  
Goodbye, David.

DAVID BOURDON  
141 COLUMBIA  
HTS,  
BRKLN 1, NY

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**Police Composite Sketch**

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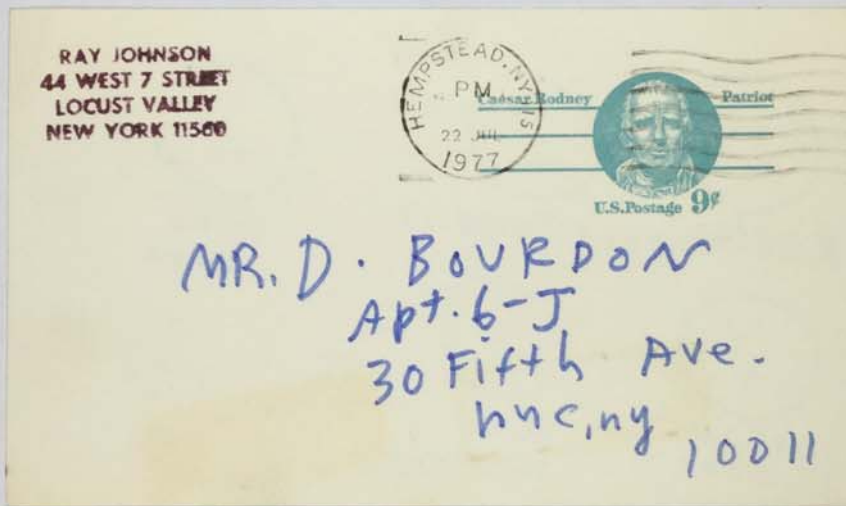
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POLICE HAVE BEEN LOOKING for this man and another since Nov. 25 at about 3 a.m. when a Sag Harbor woman was raped in her apartment. Both were said to be in their 20s. Brown hair, about five-foot-ten, weighing from 160 to 170 pounds was the Sag Harbor Police description of one of the two men, above. That morning he wore jeans and a red sweater, according to the victim.

10 1/4" x 11 1/4" (cover)

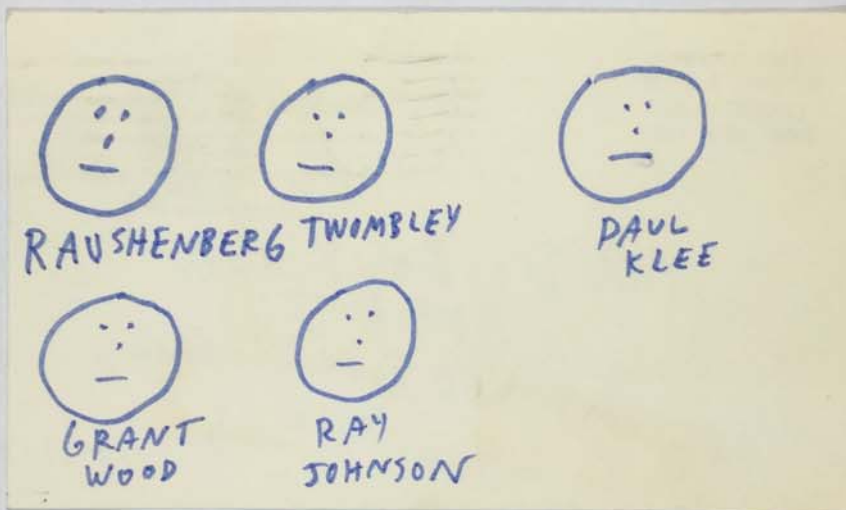
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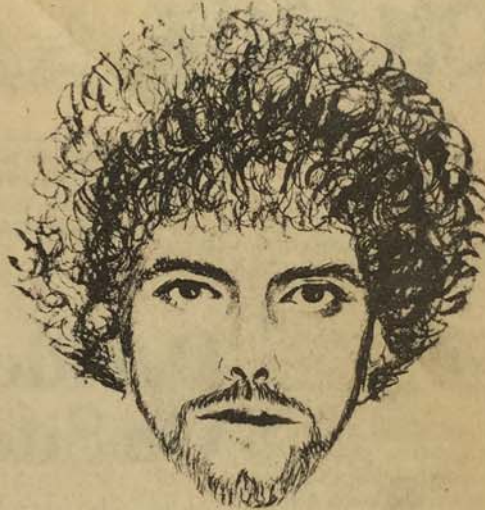


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FIVE

### Police Composite Sketch



POLICE HAVE BEEN LOOKING for this man and another since Nov. 25 at about 3 a.m. when a Sag Harbor woman was raped in her apartment. Both were said to be in their 20s. Brown hair, about five-foot-ten, weighing from 160 to 170 pounds was the Sag Harbor Police description of one of the two men, above. That morning he wore jeans and a red sweater, according to the victim.

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| 1 | frame # B-25 silver 10 1/4" x 11 1/4"<br>(cover)                                                                                         |  |         |

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| OUR NUMBER            |
| DATE<br><u>1/2/65</u> |
| CUSTOMER'S ORDER      |
| SALESMAN              |
| TERMS                 |
| F.O.B.                |

|   |                               |                   |  |
|---|-------------------------------|-------------------|--|
| ② | second part of collage - also |                   |  |
|   | frame # B-25 silver           | 10 1/4" x 11 1/4" |  |
|   | center on linen - top 3 3/8"  |                   |  |
|   | + sides 1 1/2"                |                   |  |
| ③ | third part - (orange blk.) -  |                   |  |
|   | frame # B-25 silver           | 10 1/4" x 11 1/4" |  |
|   | mount on wht linen + center   |                   |  |
|   | 3 collages                    | \$ 21.75          |  |
|   |                               | \$ 28.35          |  |

AD 78

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LEO HABERMAN, P.E.

60 EDEN WAY

ROSLYN HARBOR, NEW YORK 11576

RAY JOHNSON

14 WEST 7 STREET

LOCUST VALLEY

NEW YORK 11560



TO-

DAVID BOURDON

apt.  
3-C

315 W. 23 ST

NYC, NY 10011

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SPAM BELT CLUB

May 29

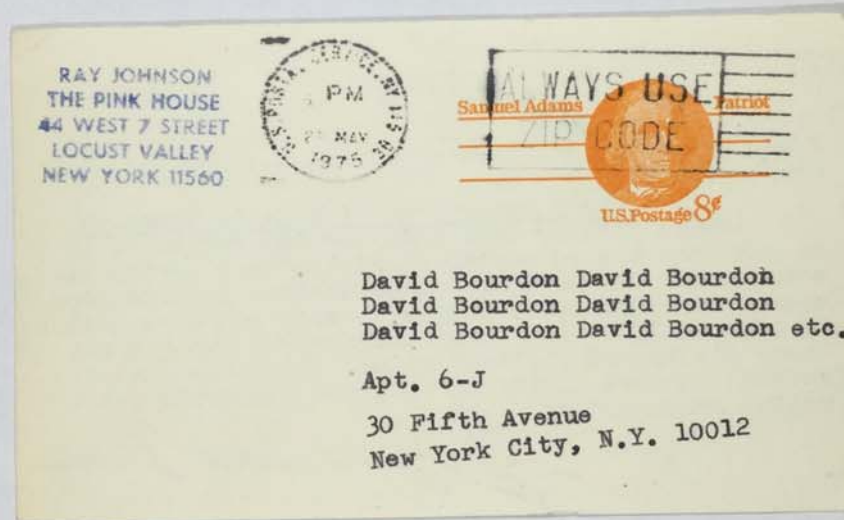
David,  
I had mailed to you last night the letter about my completion of

Three hundred and two David Bourdons  
and Stephen Spector telp this morning waking me up to ask when are we coming to visit. Jack Loring had seen my Box of 100 Snakes last weekend in which are some of the Spector scotties. I said you were gone to Paris so telp me when you return so we can get all these visits and viewings going. There are also several hundred Elaine de Koonings you would get a yellow green out of.

*Johnson Ray*

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# SALE

**S-T-R-E-T-C-H**  
YOUR DOLLARS  
AT YOUR  
**Sentry**  
HARDWARE STORE

**DISSTON**  
CORDLESS  
ELECTRIC  
GRASS  
SHEAR



**\$18.99**

For fast, efficient push-button trimming anywhere. Will give 40-50 minutes continuous operation on one charge.

**ROCKWELL**  
JIG SAW



Makes intricate scroll and decorative cuts. Bevels up to 45° left or right. Double insulated. U/L listed.

**\$19.99**  
Value  
**\$14.99**

**TOASTMASTER**  
4-SLICE TOASTER



Toasts 1 to 4 slices of bread or toaster foods at one time. Two elements in each slot assure even browning on both sides. Chrome-plated. AC only.

**\$31.50** Value **\$19.95**

**MELNOR**  
HOSE NOZZLE



Just squeeze for desired spray. "Auto-Trigger" locks and resets spray with a flick of a finger. Instant shut-off. Chrome-plated.

**\$2.45**  
Value **\$1.39**

**INTERMATIC**  
GUARD-ALL  
TIMER



Connect Timer to any lamp to automatically turn lights on or off regularly at pre-selected times. Can also be attached to appliances (up to 875 watts) for automatic service control.

**\$11.95** Value **\$5.98**

**50-ft.**  
**3-CONDUCTOR**  
EXTENSION  
CORD



For garden lighting, portable appliances, lawn mowers and many other outdoor and indoor uses requiring a grounding conductor. 16/3SPT cord.

**\$6.30** Value **\$3.49**

**50-ft. SUPPLEX**  
GARDEN HOSE



All-weather vinyl Hose, reinforced with nylon tire cord. Green cover. Stays flexible in cold weather. 5/8" diameter.

**\$13.64**  
Value  
**\$8.19**

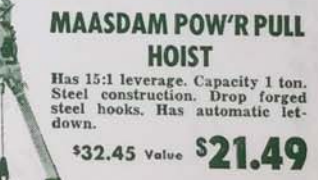
**STRUCTO**  
KETTLE-GRILL



Durable cast aluminum. Hinged top design. Has 22-inch chrome-plated cooking grid. Two cooking grid and fire grate positions. Size: 25 x 30 x 39 inches. Easy-roll wheels.

**\$54.95** Value  
**\$32.95**

**MAASDAM POW'R PULL**  
HOIST



Has 15:1 leverage. Capacity 1 ton. Steel construction. Drop forged steel hooks. Has automatic let-down.

**\$32.45** Value **\$21.49**

**APPLIANCE**  
ROLLER  
SET



**\$6.49**  
Value  
**\$3.79**

Simplifies the job of moving heavy appliances. Steel frame. Vinyl pad. Non-marring, smooth surface wheels.

**RALLY CREAM**  
CAR WAX



Clean and wax your car in half an hour. Tough silicone formula resists detergents. Goes on fast and easy in sun or shade. Sponge applicator in the cover. 18 ounces.

**\$2.99** Value **\$1.59**

**OHIO**  
THERMOMETER



12-inch dial face can be read at a distance. Weather-proof smile dial with red pointer. For outdoor or indoor use.

**\$6.95** Value **\$3.79**

SALE PRICES IN EFFECT FOR A LIMITED TIME ONLY

**W. E. BRITTON & SON INC.**  
125 FOREST AVENUE ORIOLE 6-0193 LOCUST VALLEY, L.I., N.Y.

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Page 2.

12. Nine David Bourdons with Rosalind Constable horse, ten swans, two catfish and Sam Wagstaff's prick.
13. Fourteen David Bourdons with six Ara Gallant's side burns.
14. Eight David Bourdons with Suzi.
15. Nine David Bourdons with baby Claude Ruiz-Picasso, two catfish and a snake.
16. Seven David Bourdons with twenty-seven Ray Johnson heads, one Suzi and one prick.
17. Four David Bourdons with ten W. Hawkins Ferrys, Larry Poons and Suzi.
18. One David Bourdon with nine W. Hawkins Ferrys and one Suzi.
19. One David Bourdon with nine W. Hawkins Ferrys, three snakes and one Suzi.
20. Five David Bourdons with eight Richard Brown Bakers.
21. Thirteen David Bourdons with Ray Johnson's face, two turtles and Allan Kaprow.
22. Thirteen David Bourdons with an Andy Warhol belt, a Time Magazine heart and a prick.
23. Fourteen David Bourdons with a double-headed snake, a mountain climber, a snowball and a Suzi.
24. Eight David Bourdons with Paloma Picasso, Paloma Picasso's parasol, a Chinese Sam Wagstaff prick and a snake.
25. Eight David Bourdons with a Time magazine heart, a pink Sam Wagstaff prick and two snakes.
26. Five David Bourdons with 20th Century Fox, a catfish, five snakes, one prick and a Suzi.
27. Seven David Bourdons with three turtles, Allan Kaprow, an Art Deco letter E, Holly Solomon, a Cupid and a prick.
28. Six David Bourdons with Charles Fahlen, Allan Kaprow, Libra and a turtle.
29. One David Bourdon with an alphabet poem, Allan Kaprow, Jill Johnston, six turtles and rove.
30. One David Bourdon with four Ida Lupinos and five swans.
31. Nine David Bourdons, three commas and one period.
32. Two David Bourdons, one D.C, three ducks, three periods and two periods.

I would love to visit you and Topper and bring these works along in a cardboard box to show you. Please reply.

Most sincerely,

*Johnson Ray*



SPAM BELT CLUB  
SPAM BELT CLUB

12  
12  
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145

157  
145  
302 DAVID BOURDONS

W.E. BRITTON & SON INC.  
175 FOSTER AVENUE, DEPT. 4-0191, NEW YORK 17, N.Y.

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**DISSTON  
CORDLESS  
ELECTRIC  
GRASS  
SHEAR**



**\$18.99**

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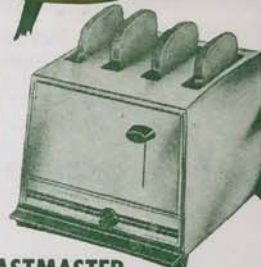
**ROCKWELL  
JIG SAW**

Makes intricate scroll and decorative cuts. Bevels up to 45° left or right. Double insulated. U/L listed.

\$19.99 Value

**\$14.99**

**S-T-R-E-T-C-H  
YOUR DOLLARS  
AT YOUR  
Sentry  
HARDWARE STORE**



**TOASTMASTER  
4-SLICE TOASTER**

Toasts 1 to 4 slices of bread or toaster foods at one time. Two elements in each slot assure even brownness on both sides. Chrome-plated. AC only.

\$31.50 Value

**\$19.95**

**MELNOR  
HOSE NOZZLE**

Just squeeze for desired spray. "Auto-Trigger" locks and resets spray with a flick of a finger. Instant shut-off. Chrome-plated.

\$2.45 Value

**\$1.39**

**INTERMATIC  
GUARD-ALL  
TIMER**

Connect Timer to any lamp to automatically turn lights on or off regularly at pre-selected times. Can also be attached to appliances (up to 875 watts) for automatic service control.



\$11.95 Value

**\$5.98**

**50-ft.  
3-CONDUCTOR  
EXTENSION  
CORD**



\$6.30 Value

**\$3.49**

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GARDEN HOSE**

All-weather vinyl Hose, reinforced with nylon tire cord. Green cover. Stays flexible in cold weather. 5/8" diameter.

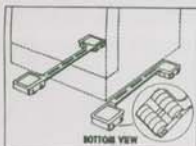
\$13.64 Value

**\$8.19**

**APPLIANCE  
ROLLER  
SET**

\$6.49 Value

**\$3.79**



Simplifies the job of moving heavy appliances. Steel frame. Vinyl pad. Non-marring, smooth surface wheels.



**STRUCTO  
KETTLE-GRILL**

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**\$32.95**

**RALLY CREAM  
CAR WAX**

Clean and wax your car in half an hour. Tough silicone formula resists detergents. Goes on fast and easy in sun or shade. Sponge applicator in the cover. 18 ounces.

\$2.99 Value

**\$1.59**



**MAASDAM POW'R PULL  
HOIST**

Has 15:1 leverage. Capacity 1 ton. Steel construction. Drop forged steel hooks. Has automatic let-down.

\$32.45 Value

**\$21.49**

**OHIO  
THERMOMETER**

12-inch dial face can be read at a distance. Weather-proof smile dial with red pointer. For outdoor or indoor use.

\$6.95 Value



**\$3.79**

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RAY JOHNSON  
THE PINK HOUSE  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560

May 28, 1975

David,

Are you back from Paris?

Since you were so delighted to have five David Bourdons listed in "Monet List," you will be tickled pink to find out that I have just completed "One Hundred David Bourdons" as part of my "hundred foot snake" work.

The most brilliant collage(I think) is "Lake Listerine", which depicts Buddha urinating into Swan Lake surrounded by twelve David Bourdons and two Les Levines, which contains an actual empty Listerine bottle with a 2¢ Frank Lloyd Wright postage stamp on it.

The others are:

2. Twelve David Bourdons with six swans and a driftwood object with The Crucifixion nailed to it.
3. Seventeen David Bourdons, an Art Deco letter B, four pricks and two objects- a round Nam June Paik plastic disc painted white and sandpapered and a heavy metal ring with metal screw attached.
4. Two David Bourdons above a pail and a charming small beach ball.
5. Nineteen David Bourdons with a Jackson Pollock cleaver, five dribbles of red enamel blood, Buddha urinating into Lake Listerine which contains four birds and a flower and an eggplant.
6. Twenty-one David Bourdons with six swans, three catfish, Princess Emily and the Max Ernst Fan Club.
7. Eighteen David Bourdons with a carrot, three pricks and a wooden block on which is printed Sade in Japan.
8. Fourteen David Bourdons with three catfish, twenty-two swans and a snake.
9. Nine David Bourdons with Buddha urinating on Christo's chair, five blue cherries, one Yoko, Suzi Gablik's left leg, a black triangle and two pricks.
10. Twenty-nine David Bourdons with Allan Kaprow, a Cupid, two catfish and a turtle.
11. Four David Bourdons with Jackson Leek, Four David Bourdons with Jackson Leek, Joseph Beuys coyote and a potato masher.

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PMI 51 madison avenue new york, n.y. 10010

RAY JOHNSON  
THE PINK HOUSE  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560



Mr. David Bourdon  
Apt. 6-J  
30 Fifth Avenue  
New York City, N.Y. 10012

|                                       |             |                |
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RAY JOHNSON  
THE PINK HOUSE  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560

July 19, 1970

COLLAGE BY RAY JOHNSON

Dear Kynaston McShine,

I am sorry that I have not mailed to you several hundred New York Correspondance School letters, post cards, drawings and objects but I have been so busy doing untitled lithographs with David Bourdon and Les Levine.

The only message I can submit at this time is

## FURS SURF

Look magazine recently informed me of Liz Taylor got her fur caught in the surf.

Sincerely yours,

Ray Johnson

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Dear David, May 30, 1980  
Ray just called to remind me that  
I have in my possession a 30 or  
so ~~in~~ mail box.



**Brian Buczak**

486 GREENWICH STREET  
NEW YORK, N. Y. 10013

BRIAN BUCZAK  
486 GREENWICH STREET  
NEW YORK, 10013  
(212) 431-8625



David Boudon  
30 5th Ave  
NYC NY  
10011



News Release

ful filled my obligation. I believe  
the mail box is <sup>or was</sup> something to  
use in your long I should  
lecture. Hope you are well.

yours sincerely  
Brian

|                                       |             |                |
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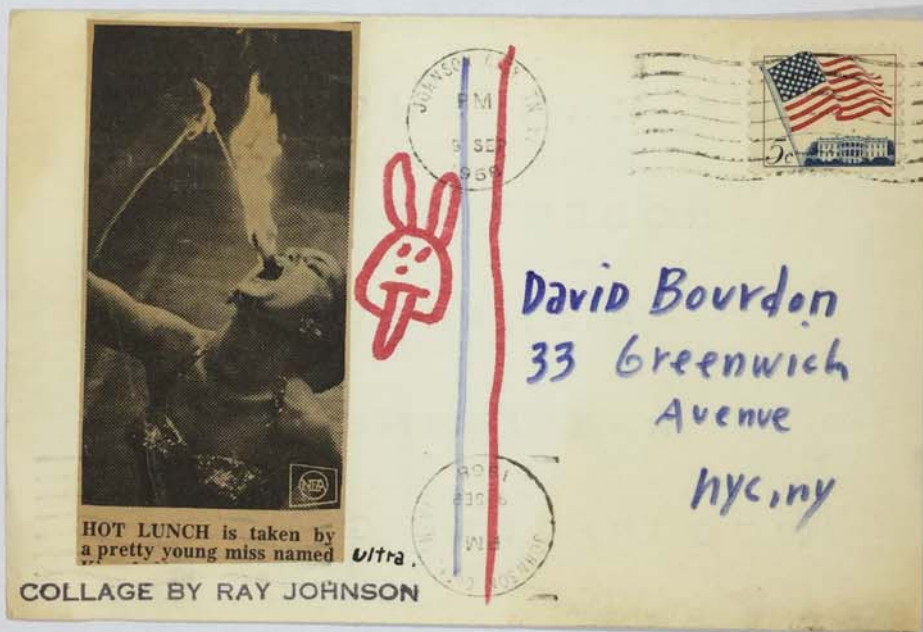
Dear David, May 30, 1980

Ray just called to remind me that I have in my possession a 30 or 40 pound metal mail box, wrapped, ~~for~~<sup>addressed to</sup> you. He suggested I leave it for you at the East Side which I agreed seemed a brilliant solution - If you happen to write or speak to Ray, please let him know that I have fulfilled my obligation. I believe the mail box is <sup>or was</sup> something to use in your long I should lecture. Hope you are well.

yours sincerely  
Brian

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8 MAN SHOW 4  
ROBERT BENTON  
RICHARD C.  
RAY JOHNSON  
WOODPECKER GALLERY

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Photo of Joseph Albers's Design  
Class at Black Mountain College  
(Date Unknown)  
Can you locate Ray Johnson?

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ROUTE 5, WINSTON-SALEM N. C. 27107

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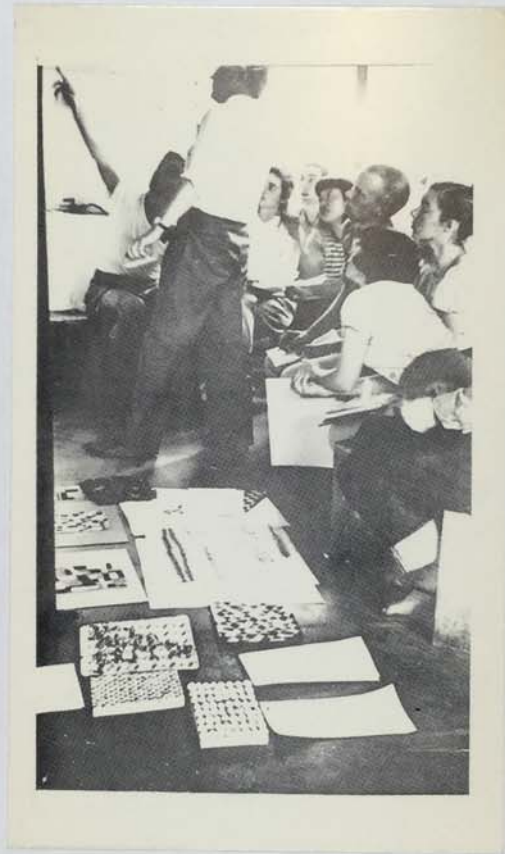


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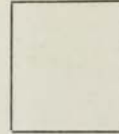
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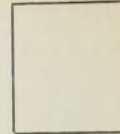


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~~RAY~~ *Joe*  
*Gould's*  
**JOHNSON'S  
HISTORY OF  
BETTY PARSONS  
GALLERY**  
↑  
JANUARY 9 - FEBRUARY 3, 1973 *Joseph*  
OPENING TUESDAY JAN. 9th *HIRSCHHORN*  
6-8 *BOUGHT*  
*FOUR*

**BETTY PARSONS  
GALLERY 24 W 57 N.Y.C.**

**MY FUNNY VERLAINETINE**

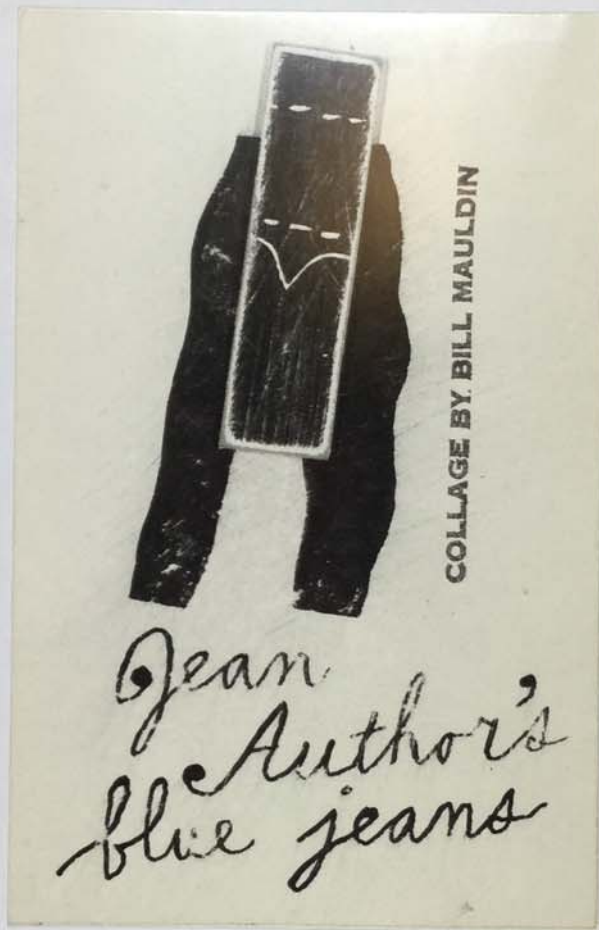
U.S. POSTAL SERVICE. NY 1115  
PM  
26 DEC  
1972

*4.12*  
DAVID BOURDON  
1420 N. ST. N.W.  
Washington,  
D. C.



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| <p>RAY JOHNSON</p> <hr/> <p>Collage by Bill Maudlin</p> | <p>POSTCARD</p> <p>© 1977 IMAGE BANK POSTCARD SHOW</p> |
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1976

1. PHYLLIS FLOYD
2. GERARD MURRELL
3. ANDY WARHOL
4. TOBY SPISELMAN
5. JOHN LOMBARDI
6. WILLIAM BURROUGHS
7. ARAKAWA
8. CHARLES HENRI FORD
9. ERO LIPPOLD
10. MARIO AMAYA
11. NOELLE FAHLEN
12. CHARLES FAHLEN
13. LOUISE NEVELSON
14. RICHARD BERNSTEIN
15. ARMAN
16. YVES FERNANDEZ
17. WILLIAM WOLGIN
18. JEANNE DIAO
19. MAY WILSON
20. MIKE BELT
21. DAVID HARTMAN
22. BILL KING
23. DOUGLAS BAXTER
24. JOHN LORING
25. ROBERT HUGHES
26. BILL COPLEY
27. HUGH ROBERTS
28. JEFF TURTLETAUB
29. NANCY GROSSMAN
30. PAULA COOPER
31. LESLIE CLOSE
32. CHUCK CLOSE
33. BILL de KOONING
34. BILL KING
35. SAUL STEINBERG
36. CRAIG CLAIBORNE
37. ALFONSO OSSORIO
38. EDWARD ALBEE
39. PETER BEARD
40. VICTOR HUGO
41. JIMMY ERNST
42. AMEI WALLACH
43. ATIRNDOMIS
44. TOM ARMSTRONG
45. CAROLE SPEARIN McCaULEY
46. HOWARD KANOVITZ
47. POLLY KRAFT
48. SALLY QUINN
49. JACK YOUNGERMAN
50. DOROTHY LICHTENSTEIN
51. ROY LICHTENSTEIN
52. LARRY RIVERS
53. LYNDIA BENGLIS
54. KLAUS KERTESS
55. PALOMA PICASSO
56. MICHAEL BENNETT
57. ZANDRA RHODES
58. NAM JUNE PAIK
59. JOHN WILLENBECHER
60. CYNTHIA PATTISON
61. TIMOTHY BARRY
62. JANE KAPLOWITZ
63. ROBERT ROSENBLUM
64. JIM ROSENQUIST
65. SUSAN HALL
66. JOHN EVANS
67. HOLLY SOLOMON
68. HORACE SOLOMON
69. DAVID BOYCE
70. HARRY REEMS
71. BILL KATZ
72. WILLY EISENHART
73. BETTY KATZ
74. JOE BRAINARD
75. PETER HUIJAR

76. BRIAN O'DOHERTY
77. ARTURO SCHWARZ
78. DAVID HOCKNEY
79. MARC STEVENS
80. HENRY GELDZAHLER
81. CHRISTOPHER SCOTT
82. LAWRENCE ALLOWAY
83. SYLVIA SLEIGH
84. DAVID BOURDON
85. MARILYN GELFMAN-PEREIRA
86. IVAN KARP
87. DOROTHY MILLER
88. BUSTER CLEVELAND
89. KATHARINE KUH
90. ED HIGGINS
91. ROBIN LEE CRUTCHFIELD
92. MADELINE GINS

1977

93. SUZI GABLIK
94. JOHN RUSSELL
95. ROSAMUND BERNIER
96. JOEL GREY
97. DAVID BOWIE
98. CRAIG GHOLSON
99. NORMAN FISHER
100. TED CAREY
101. TITO SPIGA
102. SUSAN SUTTLE
103. CAROLINE KAPLOWITZ
104. WILL FARRINGTON
105. DAN RATTINER
106. JANE WENNER
107. JANN WENNER
108. JOHN BELUSHI
109. ROBERT DASH
110. JOHN MacWHINNIE
111. GINGER GETTLING
112. DAN FLAVIN
113. BETTY BENTON
114. JOHANNA VANDERBEEK
115. GARY LAJESKI
116. HEDDA STERNE
117. ELAINE BENSON
118. HAROLD ROSENBERG
119. HALINA ROSENTHAL
120. TONY ROSENTHAL
121. ANNA CANEPA
122. JIM MELCHERT
123. MARY ANN MELCHERT
124. GERTRUDE KASLE
125. LEONARD KASLE
126. JOY HOKANSON
127. ROY COLBY
128. JIM CRAWFORD
129. JOHN NEFF
130. ROY SLADE
131. DIANE VANDERLIP
132. MARION LOCKS
133. ANNE d'HARNOUCOURT
134. MICHAEL QUIGLEY
135. CHARLOTTE BROWN
136. FLORA IRVING
137. WILLIAM WILSON
138. CHRISTOPHE de MENIL

1978

139. WALTER GURBO
140. SCOTT BURTON
141. TERRY KISTLER
142. FRANCES BEATTY
143. MARION WILLARD
144. DAN JOHNSON
145. DAVID JACOBS
146. JEROLD DRDOVER
147. BARBARALEE DIAMONSTEIN

1979

148. GEORGE WILLIG
149. WILLIAM HOGARTH
150. MARTHA HOGARTH
151. NANCY WILSON ROSS
152. LEON POLK SMITH
153. LUIS CAMNITZER
154. ED MCGOWAN
155. CLAUDIA de MONTE
156. COCO GORDON
157. FRANCES LEWIS
158. SYDNEY LEWIS

1979

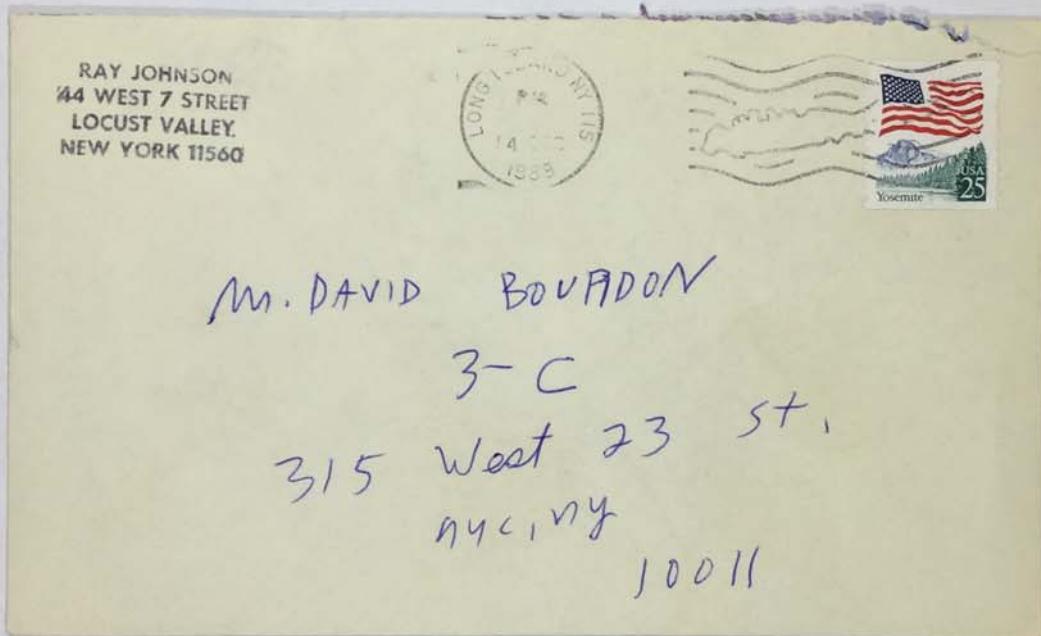
159. ANNETTE HANSEN
160. SVEND HANSEN
161. TIMOTHY BAUM
162. ELLEN HIRSCHLAND
163. JUDITH BERNSTEIN
164. ALVIN FRIEDMAN-KIEN
165. HENRY MARTIN
166. BERTY SKUBER
167. CHARLES MARTIN
168. PETER WHITSON WARREN
169. DON MISTRETTE
170. DIANN MISTRETTE
171. RICHARD LIPPOLD
172. CHARLES ADDAMS
173. ALEXANDRA ANDERSON
174. THOMAS LAWSON
175. PETER FRANK
176. MARTHA WILSON
177. KAREN SHAW
178. DEE SHAPIRO
179. LINDA ROSENKRANTZ FINCH
180. CHRISTOPHER FINCH
181. LEO CASTELLI
182. BILLY KLUVER
183. JULIE MARTIN
184. RAGLAND TOLK-WATKINS
185. BETSY BAKER
186. MARK STEVENS
187. HOWARDENA PINDELL
188. MARTHA BECK
189. GALEN WILLIAMS
190. MARCIA TUCKER
191. CHRISTO
192. JEAN-CLAUDE CHRISTO
193. BARNABY CONRAD, III
194. ALAN LINDENFELD
195. ANDREW WYLIE
196. MICHAEL MORRIS
197. DOUGLAS KENNEY
198. MIRIAM CASSELL
199. DAVID OSBORNE
200. WYNN KRAMARSKY
201. KARL WIRSUM
202. LORI WIRSUM
203. RUBY WIRSUM
204. SARAH CANRIGHT
205. MIMI GROSS
206. MARY JANE LENZ
207. ELLEN JOHNSON
208. MICHAEL J. ARLEN
209. ALICE ARLEN
210. JOHN WEBER
211. DAVID SHAPIRO
212. STEPHEN PAUL MILLER

1989

213. RUTH KLIGMAN

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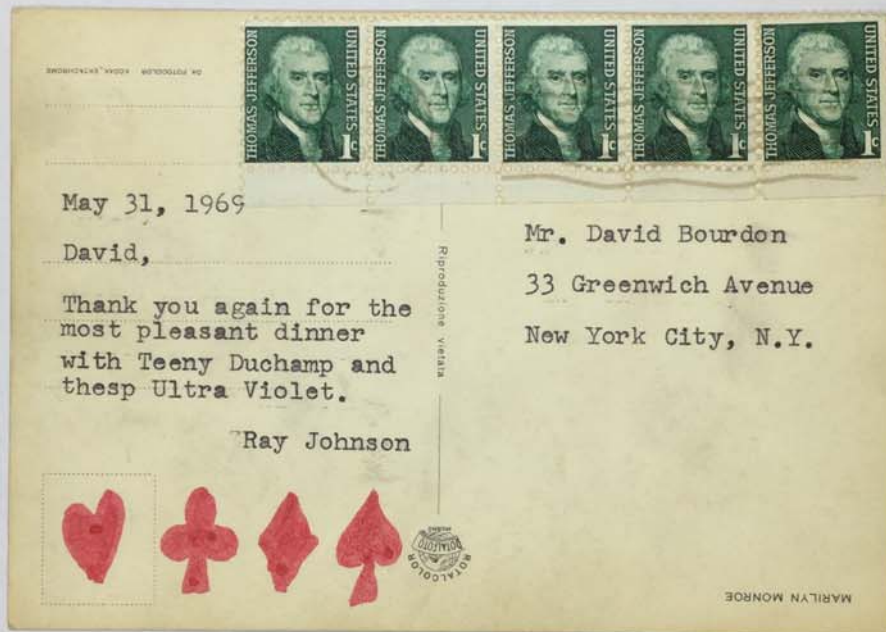
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8 MAN SHOW 3  
MRS. BRECHT  
IDA FINE  
KAY JOHNSON  
WOODPECKER GALLERY

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MRS. BRECHT  
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10/13/65

Thalia,

Eddie Sedgewick is not a girl or a boy. She  
is a weed. And Harlom's bust measured not  
38 inches but 83.

K.

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RAY JOHNSON  
THE PINK HOUSE  
24 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560

  
MARCIA  
DUCKER

  
RODE  
HASNOT

PI  
to  
M  
send  
to  
Duchamp


ST CARDS,  
ECTS TO  
W YORK  
SCHOOL  
TNEY  
MUSEUM SON AVE.  
AND 75 N.Y.C. 10021

EVAPORATIONS BY RAY JOHNSON

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|                                       | Bowdon      | III.8          |

RAY JOHNSON  
THE PINK HOUSE  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560

  
MARCIA  
DUCKER

  
RODE  
HASNOT

Please send  
trousers to  
Mance Champ




EVAPORATIONS BY RAY JOHNSON

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| The Museum of Modern Art Archives, NY | Collection:   | Series.Folder: |
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RAY JOHNSON  
THE PINK HOUSE  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560



MARCIA  
DUCKER



RODE  
HASNOT

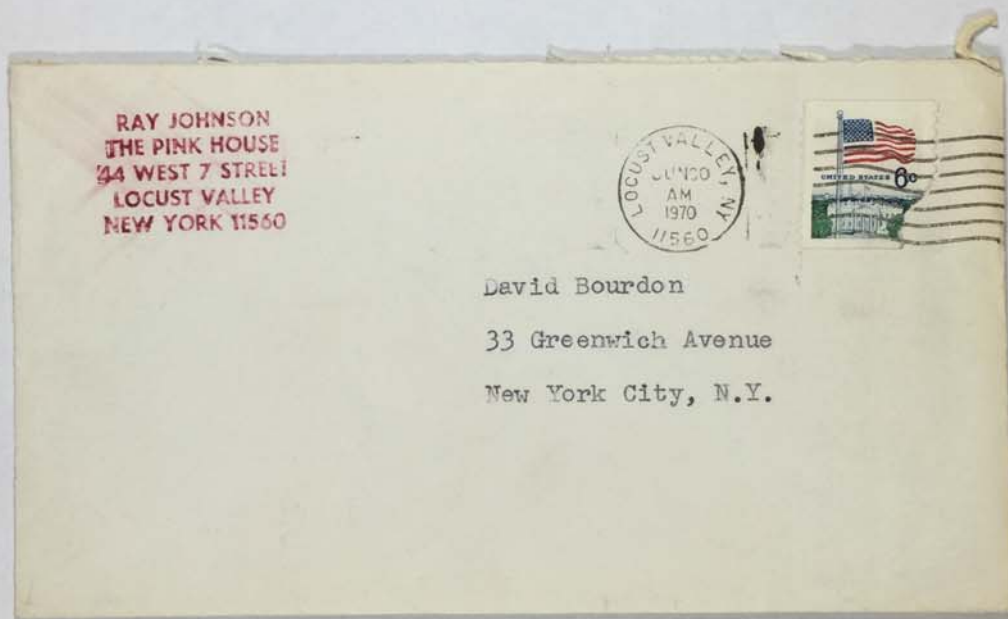
Please send  
trousers to  
Marcel Duchamp

SEND LETTERS, POST CARDS,  
DRAWINGS AND OBJECTS TO  
MARCIA TUCKER, NEW YORK  
CORRESPONDANCE SCHOOL  
EXHIBITION, WHITNEY  
MUSEUM, MADISON AVE.  
AND 75 ST., N.Y.C. 10021

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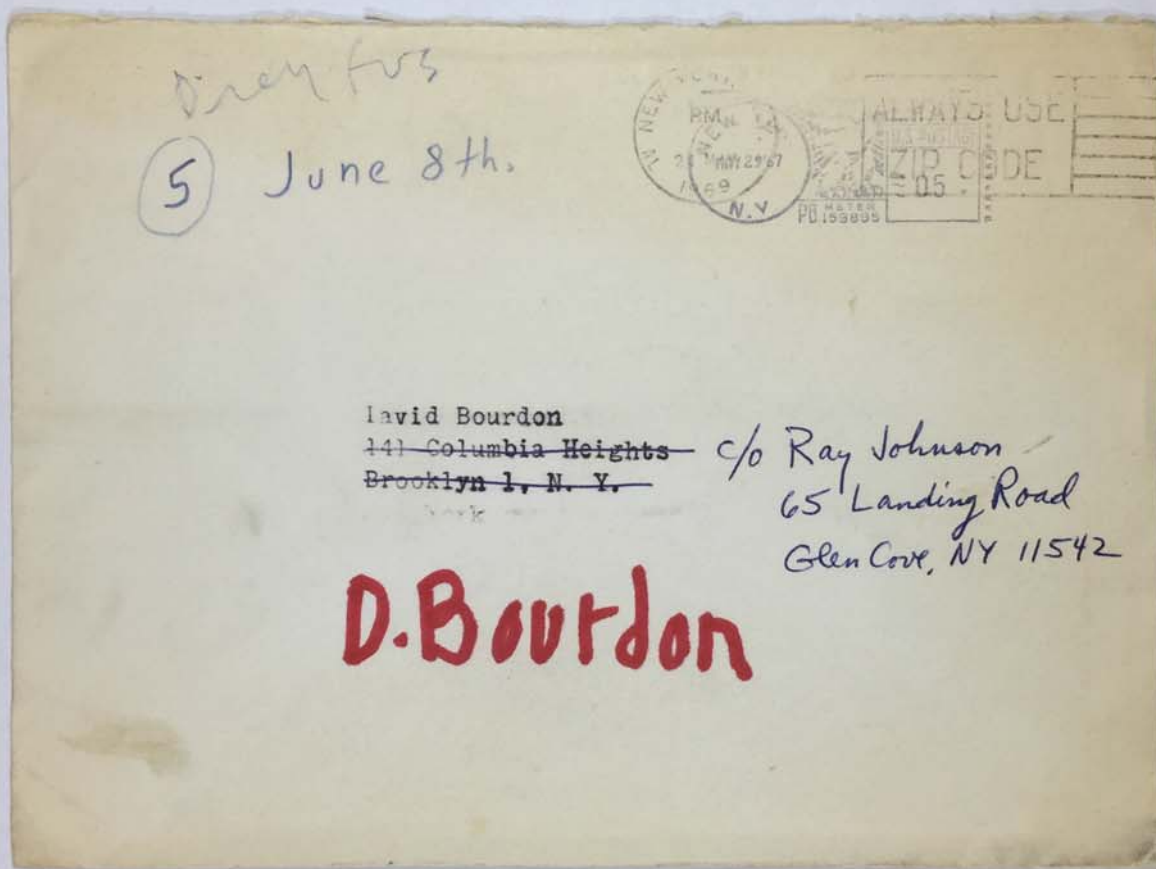
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COLLAGE BY RAY JOHNSON

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BOXES  
OPENING  
SAT. APRIL 10  
FISCHBACH  
799 MADISON

## GEORGE BRECHT

letters to

Needy

11/19/64

Dear Sir:

Help! Please add my name to the Jonas Mekas list of serious needy artists.

I had to have my right leg amputated last week and don't get around much any more.

I'm trying to scrape up enough dough to go to Kashmir to the fertile valleys in the south 'the Happy Valley' to feed chickens.

I try hard to put on a nice show once a year of my best work. Some folks dig it and hang it on their wall.

-Ray Johnson  
Suffolk Street



3/18/65

RAY JOHNSON with snake. Collagist Ray Johnson's book, "The Paper Snake," is recently published by the Something Else Press, 160 Fifth Avenue (\$3.47). It consists of collages and other material mailed by Ray Johnson to Dick Higgins over a period of several years.

Photo: Fred W. McDarrah

the village VOICE, May 21, 1964

lary machine in this hemisphere  
that is why these men are not  
heroes. No, they are sick. It does  
not matter that some of these  
are self-same "sick" individuals  
e. fought side by side with Castro.  
All against the Batista tyranny. It  
does not matter that they oppose  
Castro because they know he be-  
lieved their revolution. Still sick.  
e. When does sickness become  
health, Mr. Wilcock?  
-Rosemary Vance  
Wadsworth Avenue

### Frankie & Me

Dear Sir:

I remember when "Camino  
Real" was being tossed around  
as one of those things you must  
and go see signed Elaine de Kooning,  
ry etc. I remember when Julian  
e-Beck and Judith Jallbird were  
or forever listing their sponsors  
y. down left sides of their station-  
ery. Those Jasper Johns alpha-  
betized paintings might just as  
he well have been a listing of Rosa-  
al lind Constable trend-setters or  
taste-makers.

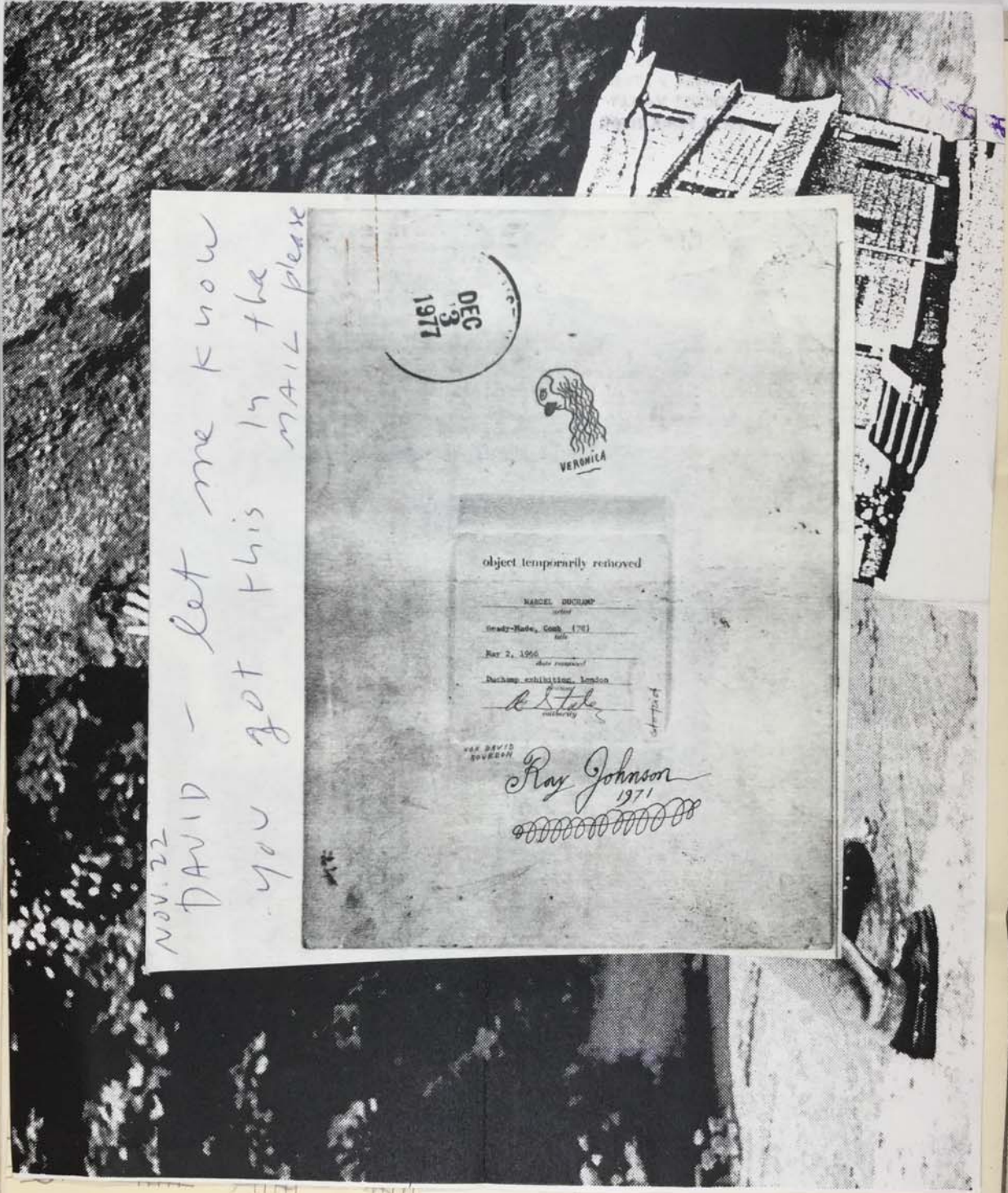
### Perfect Weather

e. Well, like Albert M. Jarry,  
y author of "Boo Boo LeRoi," I  
to say: Merde. I wouldn't go see  
e-witty "Home Movies" if you paid  
me to do so. Here it is a per-  
fectly beautiful spring May. Zist  
day the weather is perfect and  
I return to have the sky crapped  
up with all that Father Which  
Art in Heaven Golly Whiskers.  
Christ, I had dinner last night  
with Snow White and the other  
six dwarfs and wasn't that a  
romp? All great people, let me  
tell you, Frank Sinatra was there  
and sang a few songs.

-Ray Johnson  
Suffolk Street

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NOV. 22  
DAVID - let me know  
you got this in the  
MAIL please

DEC 3 1971



object temporarily removed

MARCEL BROUHA  
Grand-Hôtel, Com. (70)  
Mar 2, 1956  
Duchamp exhibition, London  
R. Stiehl  
catalogue

PAR DAVID  
BOURDON

Ray Johnson  
1971

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t deadpan,  
had its prophet  
r in Andy

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*4.20.92*

RAY JOHNSON  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560

Please send to:

David Bourdon  
Apt. 3-C  
315 West 23 St.  
NY City 10011

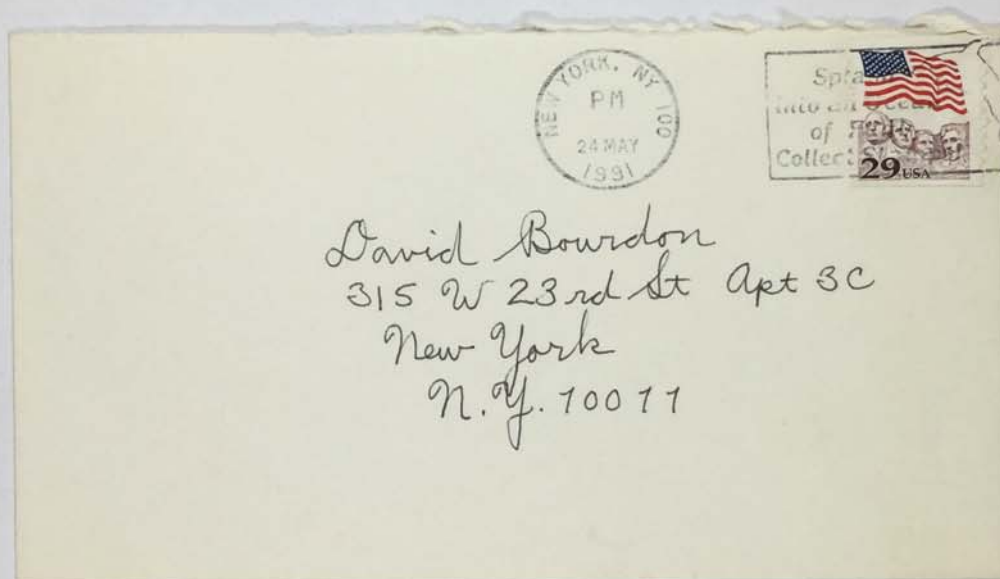
ROBERT WARNER  
56 JANE STREET, #1B  
NEW YORK NY  
1 0 0 1 4

COLLAGE BY JOSEPH CORNELL

JOSEPH CORNELL BOXING CLUB

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Handwritten musical notation on a yellowed staff. The notation is dense and includes various symbols, including notes, rests, and dynamic markings. The notation is written in black ink on a yellowed, aged paper. The notation is organized into two systems, each with two staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various notes, rests, and dynamic markings such as accents and slurs. The notation is somewhat messy and appears to be a working draft or a sketch.

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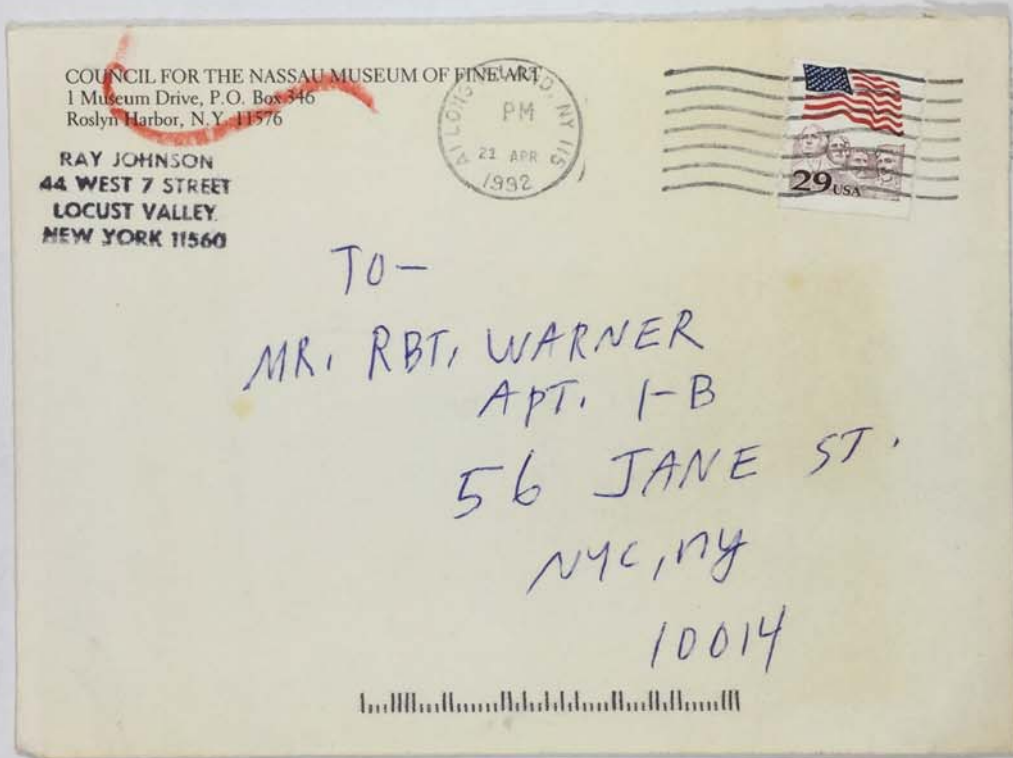
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fragments of music by  
William Pollak

arranged by Alden Carr  
23 May 91

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RAY JOHNSON: A CRITICAL COLLAGE

Ray Johnson, like most any other artist, has been the subject of varied and varying critical opinion. Presented here will be an informal review of my comments on those critical reviews of Ray Johnson and the art of Ray Johnson. It will be a literary collage of opinion and commentary, from which (I hope) will emerge a coherent view of Johnson and his work.

In the forties and fifties, Ray Johnson was trained as a painter. He knew people who were "in" and some who were bound to become "in." Some time in the fifties, he began composing his collages. Among the better-remembered pieces are his "Elvis Presley No. 1," "Elvis Presley No. 2," and his "Moticos." The two Presley collages, which were done in 1955, mark for some critics a forecasting, a foretelling, of Pop Art:

...Ray Johnson's manipulation of the Presley portrait was something new; it went beyond the use of ideas from photography to merge the very materials of camera work and paint. The photographic image contributed to a sense of actuality--after all, the camera does not lie--and the use of that image was a harbinger of a new realism that was to mark painting. The new wave was born of Pop Art, that deadpan, sarcastic movement that had its prophet in Johnson and its father in Andy Warhol.<sup>1</sup>

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-2-

These collages, which he called "moticos," also played a part in the evolution of his style. Until the early sixties "he never exhibited in galleries or museums but would only show his work in places like Grand Central Station or the street 1959  
P. 5  
see Fig. V. The random arrangement of 'moticos' (a self-invented name for his collages which he stored in cardboard boxes, often cutting them up again later to make new ones) on a dilapidated cellar door in lower Manhattan may even have been the first informal 'Happening'.<sup>2</sup> These were the beginnings of what Ray Johnson has become noted for: collage in many forms.

The formal collage is the medium for the Ray Johnson who shows with the formal gallery. Although in the early sixties he did perform/conduct a few "nothings," (which amounted to anti-happenings), the majority of his gallery shows were collage. The collages of Ray Johnson are without a doubt provocative material.

"Q. It seems to me that collage as a medium lends itself to the expression of satire and social commentary.... Doesn't it take a lot of 'tasteful' selection to add up to pictorial creation?

Johnson: I would suggest your question be presented to Vera, who might supply an interesting answer. Sorry to pass the buck."<sup>3</sup>

David Burden's article of 1964 publicly set the stage to what had already been happening for Ray Johnson for a long time. The element of humor in the collages, whether projected

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through satire, pun, visually or verbally, is Ray Johnson's most formally damning and most informally constructive element. Structurally, his collages are "very accomplished, finished, framed in wood and glass, no loose ends"<sup>4</sup> and "look like elegant enough examples of the assemblage esthetic."<sup>5</sup> The content is where Ray Johnson takes off, often leaving the unknowing viewer behind. One early reviewer complains, "The artist explains every fragment by a tangle of literary references to current events, private lives, and predominantly a running dialogue with the art world, mostly in the manner of the verbal quibbles of Rose Sélavy; so that each work is meant to be read like a rebus. Unfortunately, the key is not to be found without the artist's personal assistance, and is certainly not embodied in the works themselves...."<sup>6</sup> Yet, another critic will proclaim, "Ray Johnson is a poet-painter. To what extent collage is close to poetry, collage gets like literature in that it must be read, scrutinized; collage is small on/with paper."<sup>7</sup>

The fact is that Johnson's collages have primarily dealt with "biographical references to himself and his artist friends."<sup>8</sup> His collages are verbal and visual "bits of information, puns, associations, and moments of intense attention."<sup>9</sup> The problem is that unless you are Ray Johnson or you are within the bounds of his artistic circles, most of the content is unappreciated. It is apparent that most of the jokes can only be appreciated by a select few. Like the jester in the courts of old, Ray Johnson has taken the kings

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and queens of the New York high life and made them at once the brunt and the subjects of his humor.

Johnson disarmingly admits that his art is at best minor but his subject material may not be. It's a bit like a still-life painter who manages to tell us more about history than a big history painter. Very good minor work makes a lot of serious work look a little strained--which may mean no more than that minor work is informal and most major work is formal and vulnerable. Our best minor artists, however--and I use this here in the nonpejorative way one refers to good minor poets--are thus our best critics. Johnson exercises humor rather than wit, wryness rather than epigram: he collects New York artists like stamps; that is, without irony. In other words, he likes his subject matter, and could no more function outside the New York scene, to which he inescapably belongs, than Cezanne could do without apples.<sup>10</sup>

This is, perhaps, a good overall commentary on the collages of Ray Johnson but it is quite nearsighted when applied to his work in the realm of correspondence art. While Johnson's collages assume a highly specialized audience/referent, his correspondence art does not limit appeal to such a small coterie. In short, it is specialized but not limited. Further, as I've said, Johnson's collage art is the stuff of his gallery/museum exhibits. The correspondence art does away with the need for gallery or museum to display a "completed" art. Rather, the correspondence art is the process of art--and the end result is art.

Ray Johnson is by no means a newcomer to the area of correspondence or mail art. A recent retrospective of his epistolary works includes letters from the forties, postcard

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collages from the early to mid fifties, and, of course, the volume of work that grew along with the New York Correspondence School, during the sixties and seventies. It is through the auspices of the NYCS that Ray Johnson has been able to carry out his wildest dreams as far as one can see. (His imaginative capacity is difficult to measure.)

One of the primary purposes of the NYCS is, as one observer has noted, "the idea that art should be a wholly non-commercial and intimate experience among friends. The conventional museum/gallery assumptions about art are laid aside and the communication process itself is the member's primary concern."<sup>11</sup> This reflects Johnson's earlier presentations of his collage "moticos" in the streets of New York. That is, the NYCS gave Ray Johnson a tool to expand the communication process; more widely, in the form of mailings. These included personal letters to specific individuals [see Fig. 2]; xeroxed copies of form letters and bulletins that carried specific messages to certain NYCS members [Fig. 3]; and general bulletins [Fig. 4]. He would often compound the process by creating a revolving exchange. In other words, an item would be sent to person A, who would be asked to add or to delete something and then to send it to person B, who in turn would send it on to D, E, or F, or maybe back to Johnson; so the process would be a continual, renewing cycle. Invariably, Johnson would, after a while, come to know something personal about the member to whom he was communicating. The dominant idea is reference to personal references. Once again, the

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FOOTNOTES

- <sup>1</sup>Frontiers of Photography (New York: Time-Life Books), pp. 102-03.
- <sup>2</sup>John Russell and Suzi Gablick, Pop Art Redefined (New York: Frederick A. Praeger, 1969), p. 17.
- <sup>3</sup>David Bourdon, Jr., "An Interview with NOSNHOJ YAR," Art Forum, September 1964, 28.
- <sup>4</sup>"Ray Johnson," Arts Magazine, 41 (May 1967), 58.
- <sup>5</sup>"Ray Johnson," Art News, 65 (April 1966), 17.
- <sup>6</sup>Ibid.
- <sup>7</sup>"Ray Johnson," Arts Magazine, 41 (May 1967), 58.
- <sup>8</sup>"Ray Johnson's 'Beer Tray'," Art in America, 59 (January 1971), 55.
- <sup>9</sup>Gerrit Henry, "New York Letter," Art International, 16 (September 1972), 106.
- <sup>10</sup>Mary Josephson, "Ray Johnson at Betty Parsons," Art in America, 61 (May 1973), 105.
- <sup>11</sup>Unsigned review, Art Direction, August 1972, 42.
- <sup>12</sup>"Ray Johnson," Art Forum, 9 (November 1970), 86.
- <sup>13</sup>Gerrit Henry, "New York Letter," Art International, 14 (November 1970), 69.
- <sup>14</sup>David Zack, "An Authentick and Historical Discourse on the Phenomenon of Mail Art," Art in America, 61 (January-February 1973), 53.
- <sup>15</sup>Lawrence Campbell, "The Ray Johnson History of the Betty Parsons Gallery," ARTnews, January 1973, 57.

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Games, and philosophical and aesthetic pigeonholes? There are books and books written about humor in the literary world, but where are those for the art world? Johnson's art and attitudes would make material for at least a chapter or two. Too, games seem to be popular with psychologists these days. That would lead naturally to an indepth study of the significance of the encounter situations created by Ray Johnson. The psychological study would in turn lead us almost directly to the sociologists and the linguists. The sociological study could probe Ray Johnson as a popular artist. The linguist could show a logical progression from the earlier correspondences to those of the present day (after a sufficient amount of time spent finding all those older pieces). Ray Johnson is a new form of popular artist--what of the other popular culture aspects he has promulgated? Mail art as a form of mass communication in an impersonal world? The New York Correspondence School and its meetings--a revival of the New England town meeting? Perhaps by speaking in historical modes, we could attempt to analyze and label Ray Johnson.

But it was not the purpose of this paper to label Ray Johnson, to put him into any one particular pigeonhole. It was my intent to introduce Ray Johnson--his basic ideas, the basic elements of his art. As the list of topics above shows, I am still exploring. At the present time, I can only conclude that Ray Johnson is the Big Collage.

A

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better fits the mold of the Surrealist than that of the Dada. But Johnson's answer to this categorization is: "I would not be a collagist, I would not be a Surrealist, I am a Sandpaperer."<sup>15</sup> Sandpaperer or not, Johnson's humor avoids negation, relying on the essentially positive nature of the true comic perspective.

This has been a rather rapidly-paced examination of the art and style of Ray Johnson. But there is not any one chronicler in the past who has gone even this far. Articles discussing Ray Johnson usually involve only one facet of his art as life as art. If for no other reason than a beginning, this paper has served its purpose for me. The early years of Ray Johnson are an incredible enigma wrapped up in a myth constructed by him. There is little known or said to the public about where the man came from. That is a topic worth investigation. A comparison of the early to late collages is also a possible topic for research. Unfortunately, one discovers that Johnson takes his old pieces that have not sold, cuts them up, and makes new pieces out of them. (Not a bad idea, actually.) And there is the New York Correspondence School--but which aspect? The membership list? The content of the mailings? The value of the art as correspondence? Or, what about the NYCS meetings? Just exactly what was Ray Johnson's role in the whole affair, from an analytical point of view?

The topics listed above cover only concrete material and events. What about the more abstract topics, such as humor,

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mind. But, in the overall scheme of things, the value is a positive one. Johnson is building a system. The system is based on unified correspondences among many components. He is not trying to destroy anything although it may appear that way because he works outside of the normal realm of art. Contrary to the Dadas, Johnson does not attack "art"; he usually focuses upon the individual artist instead. His attack is not with malicious intent to do harm but is more a teasing to bring about a mental blush. Blushing causes an increased circulation as the result of stimulation. Increased circulation brings fresh blood to the surface. Johnson may, in fact, be aiding new blood to come to the surface. This is a positive attribute and an idealistic quality, much as the Surrealists were positive idealists. More concretely, Johnson's favourite games are those of the Surrealists.

The best-known of these Surrealist games is "the Exquisite Corpse." This is a simple game in which the first person would draw one part of a body on a piece of paper and then fold it; the second person takes this paper, draws another part of the body, then folds the paper again; each player takes and draws, not being able to see the previous drawing. The result is unfolded and a usually illogical figure is revealed.

Johnson took this process and adapted it to his mail art (as previously mentioned in this paper, p. 6). He also used verbal adaptations of the game during the NYCS meetings. Through his use of games and his gentle humor, Ray Johnson

*B. Bowdon call  
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the results than in controlling them.

Observing all of this may appear to be off the track of Ray Johnson's correspondence career and even further from the collage motif. But it all relates, in a typical Johnsonian fashion. The mailings, the NYCS, the NYCS meetings and the formal collages are all part of an overall system, an ongoing process of reference and cross reference. The system is communication. Ray Johnson uses communication to form an immense collage of material, idea, and people. The big collage is Ray Johnson's art.

Humor and games are the basic elements of the big collage. Humor is always present, whether in the form of verbal and visual puns or people enjoying activities outlined for the NYCS meetings. This is all part of a general quality: word games, parlor games, mind games. Ray Johnson is very much the prankster, the trickster, and the jester. These factors--the games, humor, involvement--have contributed to many peoples' pigeonholing Ray Johnson into the Dada ethic. He has been referred to as "the Dada Daddy of mail art art mail...mainstream from Marcel Duchamp."<sup>14</sup> Clearly, there is a connection with the Dada movement and a certain fascination with Marcel Duchamp. But to think that Johnson is totally a Dada or neo-Dada is quite incorrect. One must also consider the Surrealists.

Granted, when one considers individual works by Ray Johnson, each may appear Dada-like. They may make comments about the subject in a negative fashion, apropos of the Dada

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possibility of the private joke comes up. But this time the joke is shared with a broad spectrum of individuals who "belong to" the NYCS, who then spread it even further to their respective circles of friends. Basically, it is a very open-ended form of art.

As an example of this process, Marcia Tucker, then the Curator at the Whitney Museum, received a deluge of mail art from the members of the NYCS; this resulted in a semi-formal showing (1970) shared with the "public." And once again the critics sat on both sides of the fence. Comments ranged from "It's an image-word ragout that's best enjoyed and not analyzed"<sup>12</sup> to "all of them [the show entries] are missing the mark as far as wit goes because there was some ingrained, indiscriminate nastiness behind them, a barely repressed venom to which true wit or true art are never in service."<sup>13</sup>

Another by-product of the mailings of the NYCS are the meetings. These meetings, which are announced through Ray Johnson's mailing lists and sometimes in local press, may or may not actually take place. While the majority of them were planned and executed in New York, others have been in Kansas City; Oberlin College, Ohio; Chicago; Baltimore; Raleigh, N.C.; and California. The meetings create another channel of communication: direct interaction. They give people a chance to meet and know one another better. Ray Johnson, as in the mail correspondence, is once again the perpetrator and the mediator. He controls the group in only the most minimal way. It has been said that he is more interested in observing

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Newsday Photo by J. Michael Dombroski

making love, if you look at it through a page.

da Vinci drew the earliest known anamorphic drawing around 1485. The drawing, on view in fact the exhibit, shows an eye and a child's head become identifiable if viewed from one perspective.

15th Century Florentines were just beginning to experiment with perspective, and for them anamorphosis was a fascinating game in perception. Hans Holbein the Younger, used anamorphosis



symbolized as a large banquet. "Ambassadors," with a skull in the foreground, which when viewed from a certain angle turns out to be a skull, indicating the inescapable presence of death.

Other artists used the form to hide unpopular religious points, or to hide that they were making erotic art. Sometimes, the gimmick was merely used to illustrate that what appears to be reality is not

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May 28, 1993

David,

Enclosed is photo of the David Bourdon

M O S T  
 V E A R

which has scotch-taped to it a 53 inch photo documentation of the 72 collages, which must be 45 feet in length if even actually placed and the wind didn't

Each individual collage stacked other against my Cunningham is the yellow one. Pale reddest. (part).

As I mentioned before is 32 inches high 7 to 8 1/2 inches wide

In the M O  
 V E

are: Bobby Short, Temple, Jim Cornell, Sir Jacques Deroy, Bob Rauschenberg, Dr. John Moran, Andrew Sullivan, Maine, George Nazimova,

Jean Cocteau, Adrien, Duncanson, Peter Arno, Satie, Jack Lord, Snowden, Clive Phillips,

Doctor Iftwood, Judy Gerland, Ed Ruscha, Paloma Picasso, Grace Glueck, Shelley Duvall, Max Ernst, Katie Seiden, Roman Polanski, Mickey Mouse,

Kiki, Airrehs enivel, Mrs. Avids Dollars, Mae West, Orpheus, Euridice, Josef Albers,

Pussy Galore, Giacomo Balla, Phillip Yenawine, Gloria Grawmf, Bette Davis, Hermes Pan, Just a Gigolo, Mike Abrams, Shanghai Lil, David Bourdon, David Bowie,

Rudy Vallee, Mr. Polyester, Tony Perkins, Pere Sousa, Ruth Buzzi, Eve Hesse, Robert Ackerman, Mike Bidlo, The Nutty Professor, Banane Republic, Camille Paglia, Dorothy Lamour,

Merce Cunningham, Cher, Neilsen, Marilyn Monroe, W. E. B. DuBois, Eddy, Chuck Ginger

one  
 the Michels, Lichtenstein, Johns,

Wong, Helmut List, Cage,

R.D. Megeton Grand Tome

Sincerely yrs.,

Rose Hobart




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David,

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V E A R

which has scotch-taped to it a 53 inch photo documentation of the 72 collages, which must be 45 feet in length if ever actually placed next to each other and the wind didn't blow them down.

Each individual photo shows eight collages stacked one on top of each other against my house. Merce Cunningham is the only complete yellow one. Paloma Picasso is the reddest. (part).

As I mentioned before, each collage is 32 inches high. And vary from 7 to 8 1/2 inches wide.

In the M O  
V E

are: Bobby Short, Greta Garbo, Shirley Temple, Jim Rosenquist, Joseph Cornell, Simone Simone Simone, Jacques Derrida, Dong Kingwan, Bob Rauschenberg, Ray Liotta, Dr. John Money, Jan Vermeer, Andrew Sullivan, Mrs. Norman Maine, George Cukor, Alla Nazimova,

Jean Cocteau, Pablo Picasso, Adrien Duncen Hennah, Suzi Gablik, Peter Arno, Andre Cadere, Erik Satie, Jack Daniels, Andy Warhol, Lord Snowden, Fetty Arbuckle, Clive Phillipot, Ronald McDonald,

Doctor Iftwood, Judy Garland, Ed Buscha, Paloma Picasso, Grace Glueck, Shelley Duvall, Max Ernst, Katie Seiden, Roman Polanski, Mickey Mouse,

Kiki, eirreh3 enivel, Mrs. Avida Dollers, Mae West, Orpheus, Euridice, Josef Albers,

Pussy Galore, Giacomo Balla, Phillip Yenawine, Gloria Grawarf, Bette Davis, Hermes Pan, Just a Gigolo, Mike Abrams, Shanghai Lil, David Bourdon, David Bowie,

Rudy Vallee, Mr. Polyester, Tony Perkins, Pere Sousa, Ruth Buzzi, Eve Hesse, Robert Ackerman, Mike Bidlo, The Nutty Professor, Banana Republic, Camille Paglia, Dorothy Lamour,

Merce Cunningham, Cher, Neilsen Marilyn Monroe, Eddy, Georgia O'Keefe, Chuck Close, James Dean, Ginger Rogers,

Dorothy Podber, <sup>Duane</sup> Dunes Michels, John Fontaine, Roy Lichtenstein, Tina Brown, Jasper Johns, Tommy Dorsey,

Mona Lisa, Anna May Wong, Louise Nevelson, Helmut Newton, Jim Rosenquist, Natalie Wood, John Cage, Jackie Onassis.

Ted German  
Red Montag  
Mort Degen  
Tom Danger  
O.D. Garment  
Monte Drag  
Madge Torn  
Mergo Dent  
Dero Grant  
Gert Monad  
Ted Morgan  
Mart Ogden  
Gen. Montard  
Rod Magnet  
Mo Dagnet  
Dr. Montage  
Mr. de Fango  
R.D. Mageton  
Grand Tome

Sincerely yrs.,

Rose Hobart



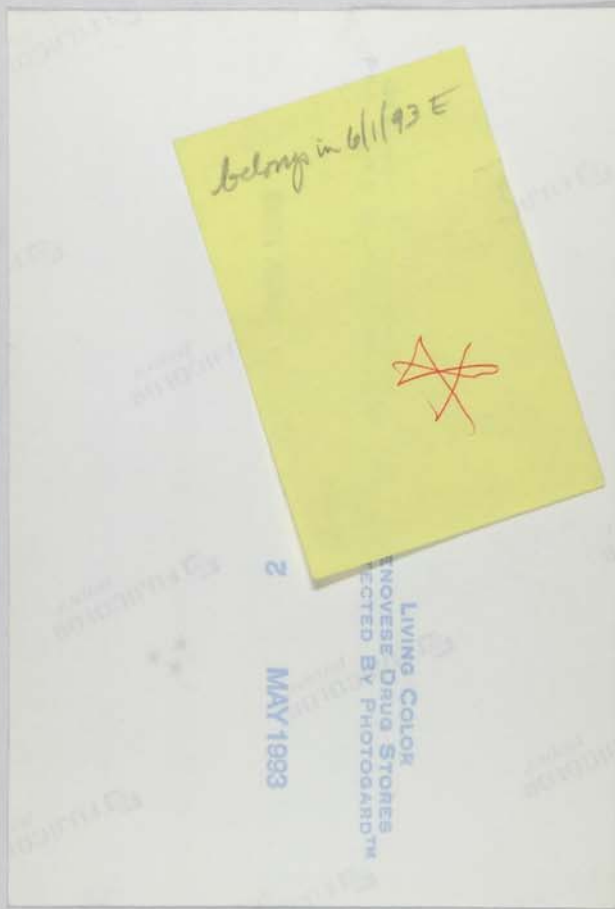
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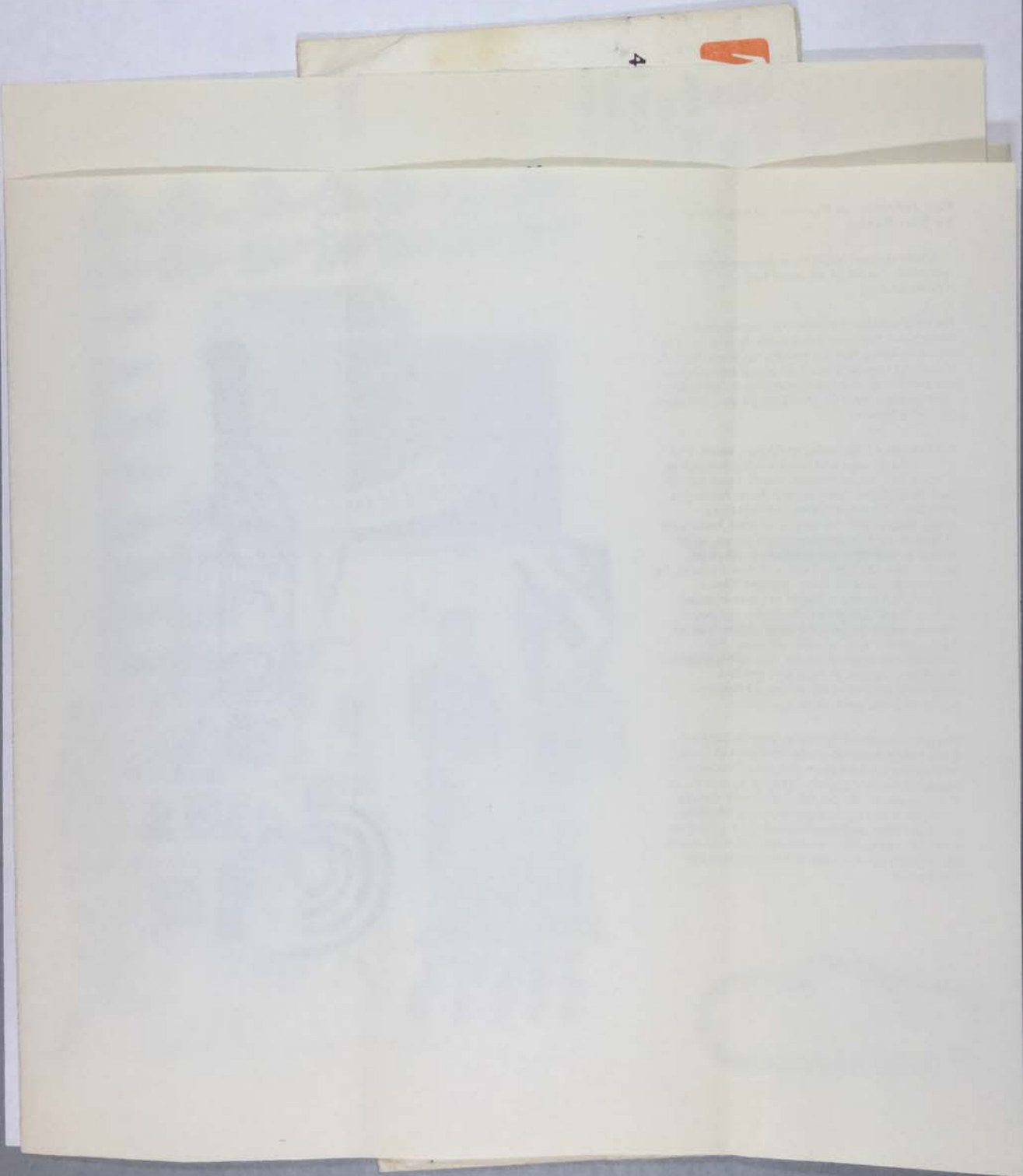
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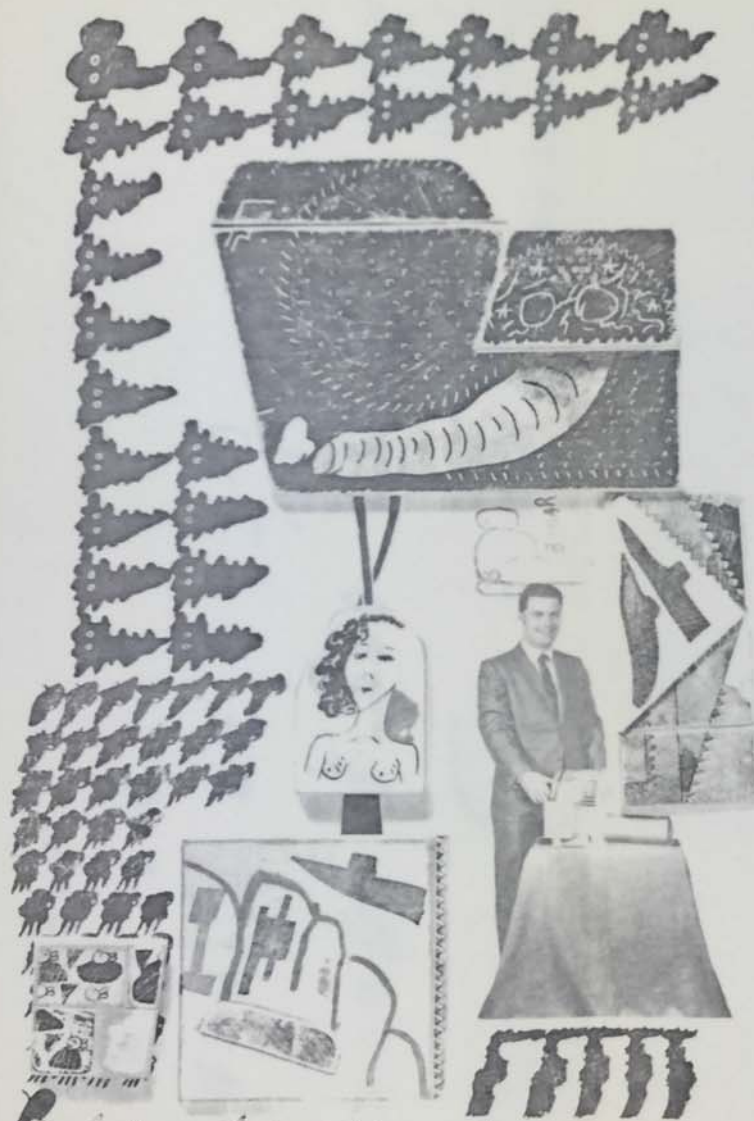
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RAY JOHNSON

APRIL 10 - MAY 10  
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The Village Voice, December 20, 1976  
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**SCHOOL OF CORRESPONDENCE ART:**  
 There is a show now at the North Carolina Museum of Art given over to the collected correspondence of Ray Johnson, father of the School of Correspondence Art, Banal Beauty Incorporated, and the Buddha University. Recovered from his various correspondents, the letters, collages, lists, drawings, clippings, and Xerox pieces are collected in a catalogue that rates as one of the best art books of the year. Several hundred unbound prints of Johnson's Xeroxed letters are contained in the two-pocket folder, available by mail from the museum. Since much of Johnson's art is in print-reproduction form, all these pictures can be considered original, which they would be anyway, no matter what form they took. (CORRESPONDENCE, AN EXHIBITION OF THE LETTERS OF RAY JOHNSON, North Carolina Museum of Art Store, Raleigh, North Carolina 27611.) VVVV

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| 32. GERARD MURRELL       | 81. JIM ROSENQUIST           |
| 33. LOUISE NEVELSON      | 82. ROBERT ROSENBLUM         |
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| 35. HUGH ROBERTS         | 84. CHRISTOPHER SCOTT        |
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| 40. ANDY WARHOL          | 89. JOHN WILLENBECHER        |
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| 42. WILLIAM WOLGIN       |                              |
| 43. TOM ARMSTRONG        |                              |
| 44. ATIRNOMIS            |                              |
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| 46. MICHAEL BENNETT      |                              |
| 47. HOWARD KANOVITZ      |                              |
| 48. KLAUS KERTESS        |                              |
| 49. POLLY KRAFT          |                              |
| 50. DOROTHY LICHTENSTEIN |                              |

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*Handwritten signature*

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... .. Cruber, who had retired the week before after 43 years at the hotel. So, the U. S. Secret Service

dog's throat. station: "We consider it in bad taste and will not use it." Silly, silly, silly.

**THE THUMB**  
A short story by United Press International



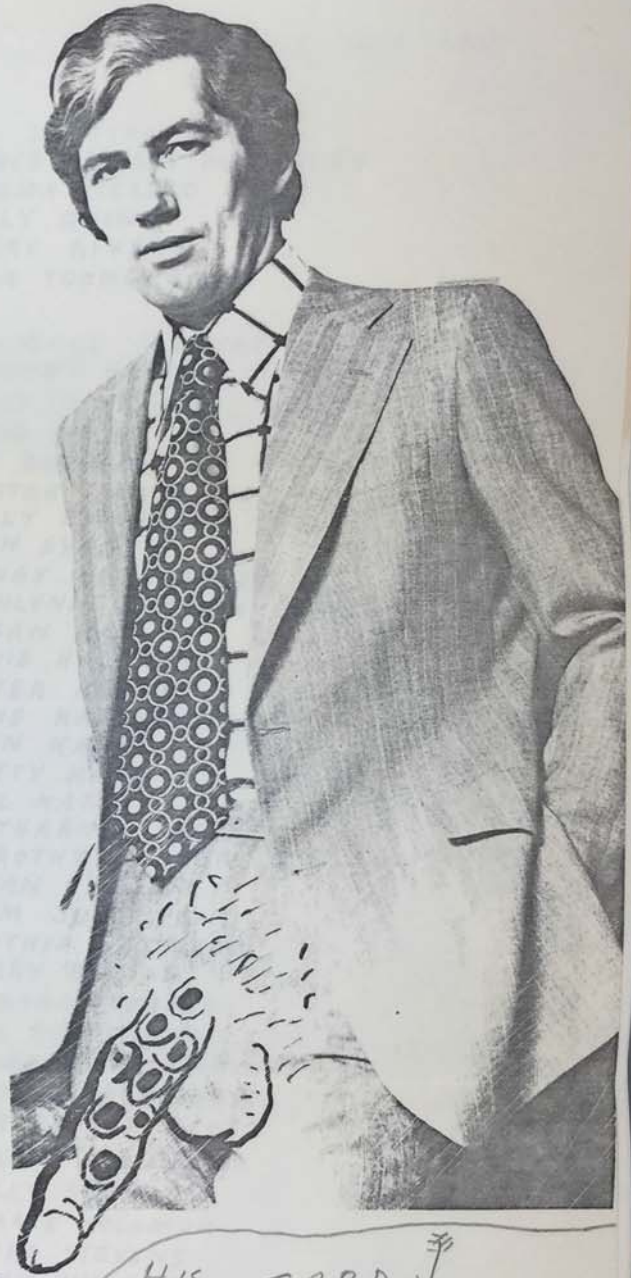
Massapequa, New York. A woman walking her dog near her home found a human thumb lying near the curb. The woman picked it up and called police. It was not known how the thumb got there or to whom it belonged. The thumb was turned over to the county medical examiner's office. The End.

"I groaned with pain as he said... thing that had split me..." Wh... called the Rape T-Shirt, friend, England, and God knows where el... it are asking for it. Get yours today row. Don't bite the fantasy that fee...

pilgrimages to the upstairs bigge... coed toilet were invariably was a... tabulated with great glee by interna... the other patrons. The all-... time record was established religiou... They fin... during one memorable eve-... ning, when the diplomattress set up e... man water-closeted himself new jet... with four different ladies on th... four separate occasions."

And that's no bathro... joke, right, M. Boulevar... Tell us what happens!

"The diddling



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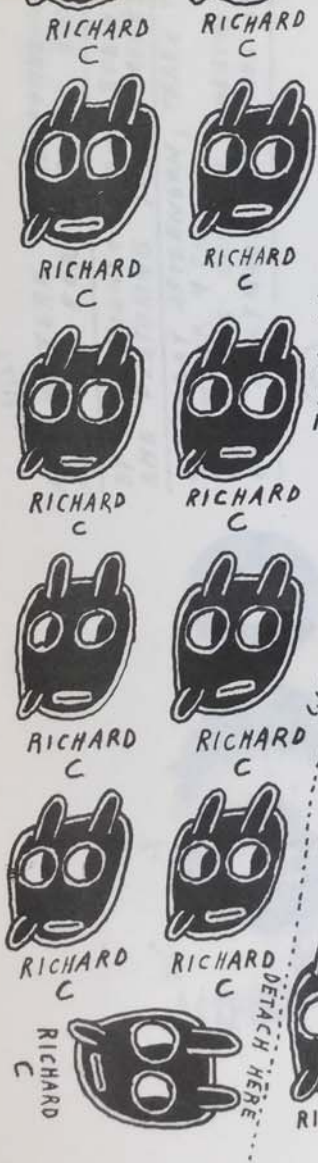


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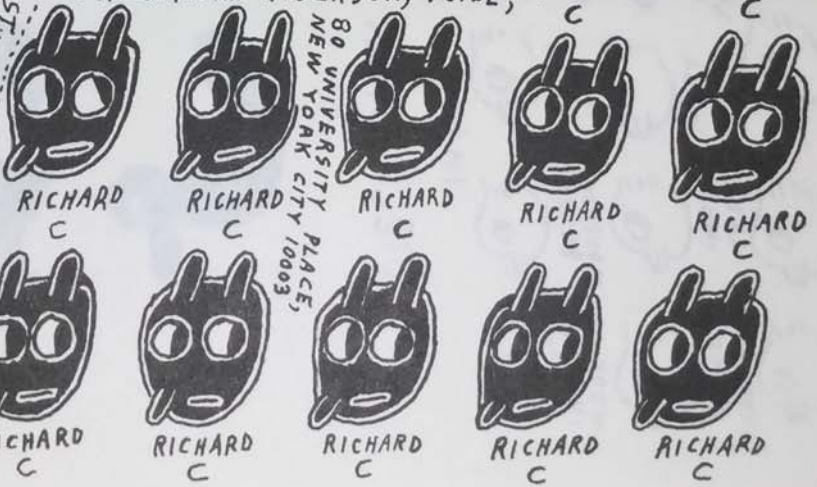
**SCHOOL OF CORRESPONDENCE ART:**  
 There is a show now at the North Carolina  
 Museum of Art given over to the collected  
 correspondence of Ray Johnson, father of  
 the School of Correspondence Art, Banal  
 Beauty Incorporated, and the Buddha  
 University. Recovered from his various  
 correspondents, the letters, collages, lists,  
 drawings, clippings, and Xerox pieces are  
 collected in a catalogue that rates as one  
 of the best art books of the year. Several  
 hundred unbound prints of Johnson's  
 Xeroxed letters are contained in the two-  
 pocket folder, available by mail from the  
 museum. Since much of Johnson's art is in  
 print-reproduction form, all these pictures  
 can be considered original, which they  
 would be anyway, no matter what form  
 they took. (CORRESPONDENCE, AN  
 EXHIBITION OF THE LETTERS OF  
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 AND FEATURING THE ERASERS

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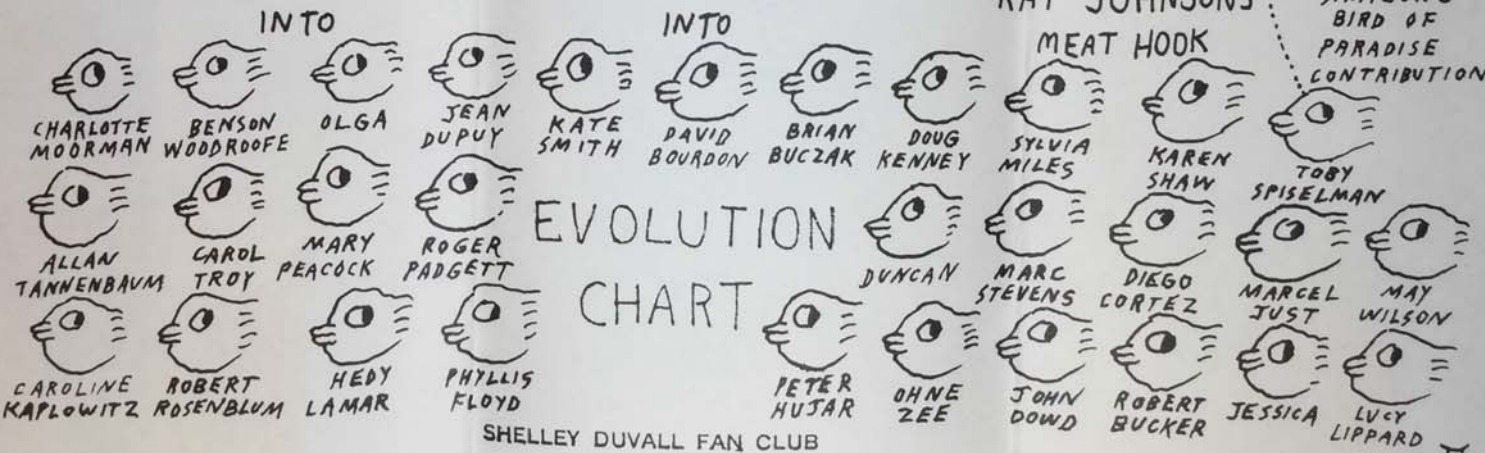


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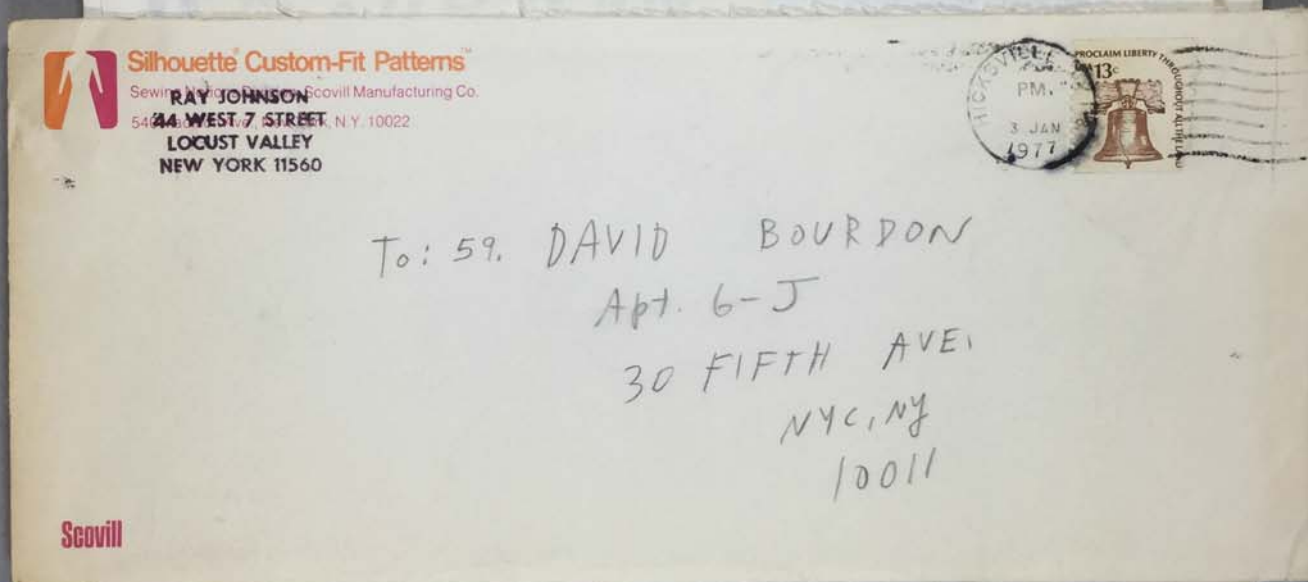
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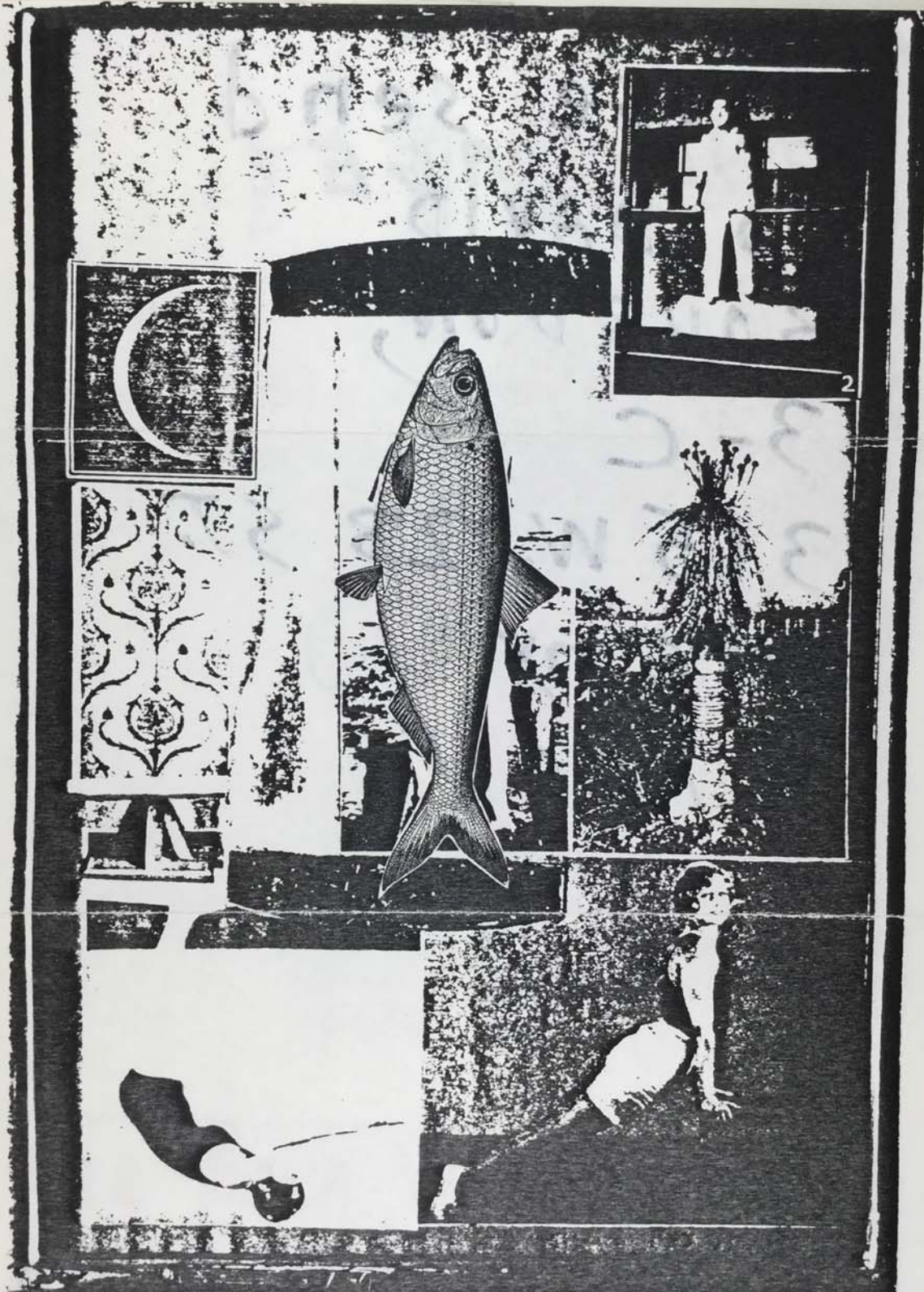
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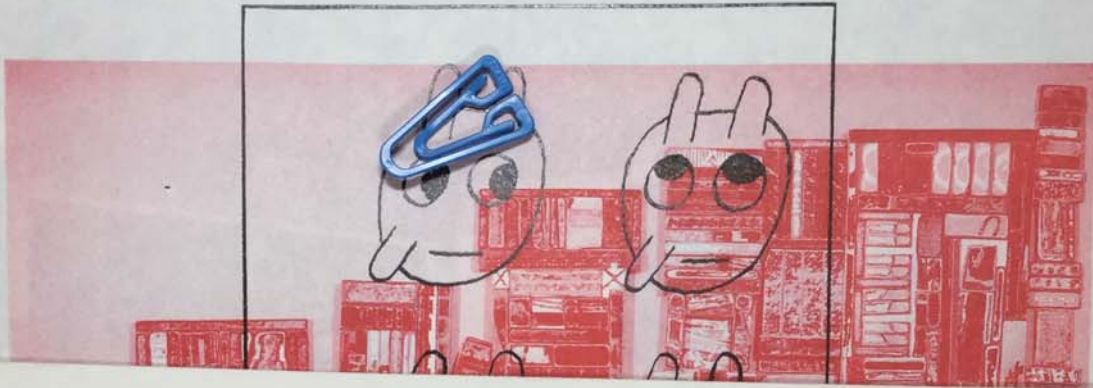
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Fig. 2. Jan-Feb, 1966; Collage: inks, paints, paper, boards,  
sandpapered, mounted on painted board; 30" x 30";  
Courtesy Willard Gallery, New York

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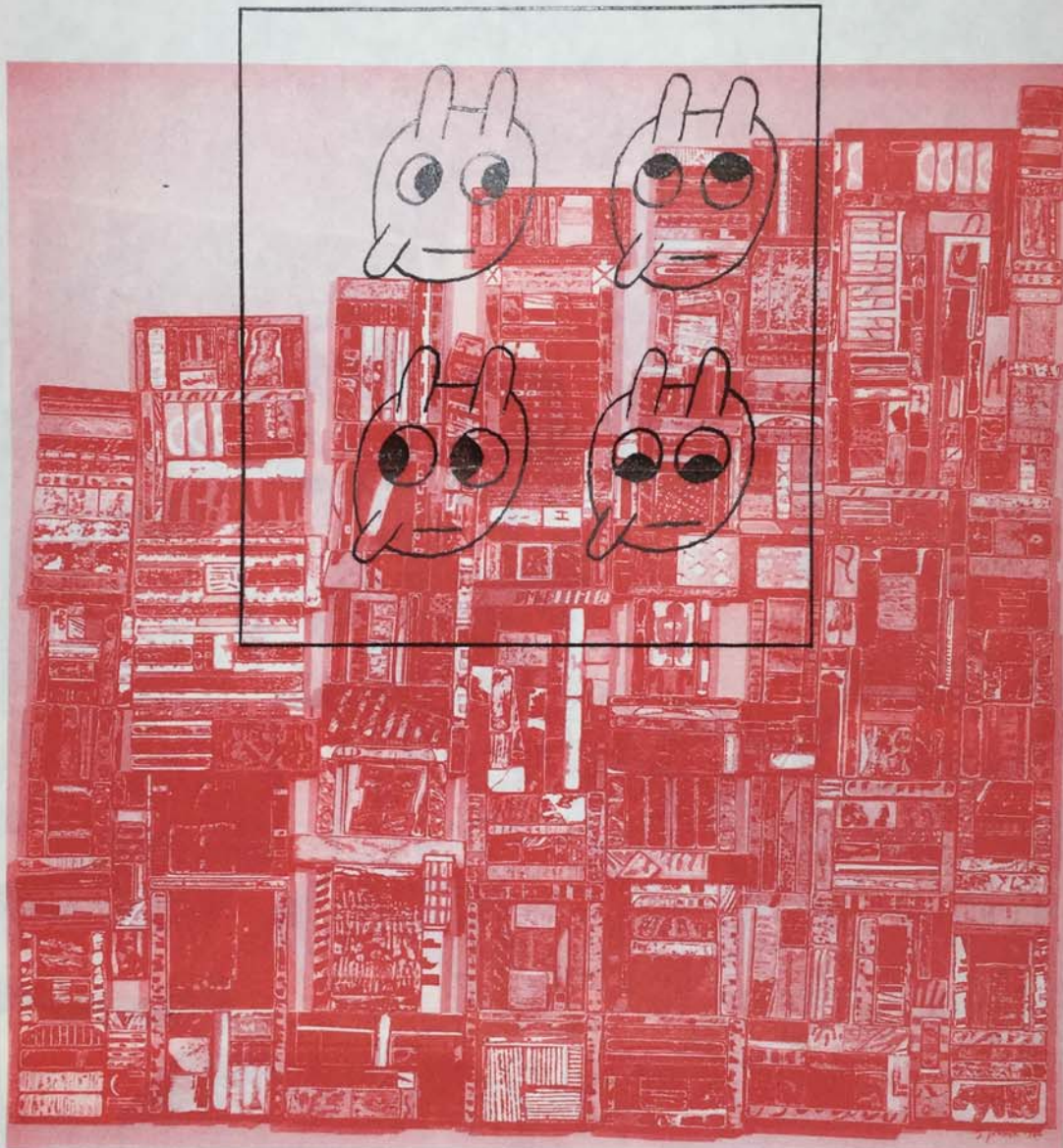


Fig. 2. Jan-Feb, 1966; Collage: inks, paints, paper, boards, sandpapered, mounted on painted board; 30" x 30";  
Courtesy Willard Gallery, New York

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### Ray Johnson at Brooks Jackson Iolas

In Ray Johnson's recent show at Iolas, his first in New York for some time, this master of the throwaway gesture presented a series of whimsical silhouette portraits with collaged elements. Much of the fashionable art world (and sometimes beyond) was represented, including Lawrence Alloway, David Bourdon, William Burroughs, Craig Claiborne, Gertrude Stein; among living artists one could find Willem de Kooning, Roy Lichtenstein, Louise Nevelson, Andy Warhol, while Guisepppe Arcimboldo and Joseph Cornell added a touch of art-historical class.

Johnson mounted his simple black-and-white silhouette representations on small square masonite plaques which had been colored a variety of grays and sanded and rubbed to give a fine, dusty texture. Over this framework he added a wide selection of funny little images directly onto the surface of the panel, raised on little blocks or hanging from little hooks. This additional material was drawn from Johnson's large, Surrealist-inspired stock of pictures: two-headed snakes, horseflies, snails, Shirley Temples, Mickey Mouses, to name but a few.

The resultant portraits combined the shadowy presence of the subject and the persistent, object-like presence of Johnson's running commentary. Some of the associations seemed oblique and personal in the extreme, others were more available to public understanding. One of the wittiest combined the profiles of those two modern tastemakers, Craig

Claiborne and Lou Reed. The critics, as usual, were given a hard time; David Bourdon was covered with Shirley Temples, while Alloway seemed to be mouthing a stream of birds and crocodiles. The inscrutable Andy was paired with Arakawa, and Gertrude Stein shared space with Arcimboldo, another portraitist.

The inclusion of Arcimboldo was a transparent attempt to lend the authority of history to these admittedly lightweight works. It was not entirely a red herring however, for it did indicate something of the range of Johnson's ambitions. Arcimboldo was active as a court painter for the Hapsburgs in Prague during the latter part of the 16th century and is best known for his bizarre variations on the formal tradition of profile portraiture. In his portraits the likeness is made to appear from a seemingly random selection of roots and vegetables—a conceit with a moral purpose, a variant on that Baroque delight, the *Vanitas* portrait. Johnson is obviously delighted to discover such an oddly grave precursor, but hardly makes any attempt to follow him as a moralist. Indeed the comments implied by Johnson's juxtapositions of heads, objects and other heads are no more weighty than cocktail party banter: amusing, pointed, even bitchy, but definitely never solemn.

However, he does capture something of that awe before the transience of things which added a touch of piquancy to the Baroque sensibility. After all, silhouettes, like photographs, record the actual presence of their subjects. (Johnson's silhouettes of the dead were made from photographs taken by remarkably considerate and far-sighted cameramen.) But if his images are photographic in this sense, theirs is an idealized photography which records the essence and leaves blank most of those fascinating clues to individuality to be found in the humblest snapshot. And like snapshots, these images are most often banal, yet share the potential to be profoundly moving as a record of passing time.

—Thomas Lawson

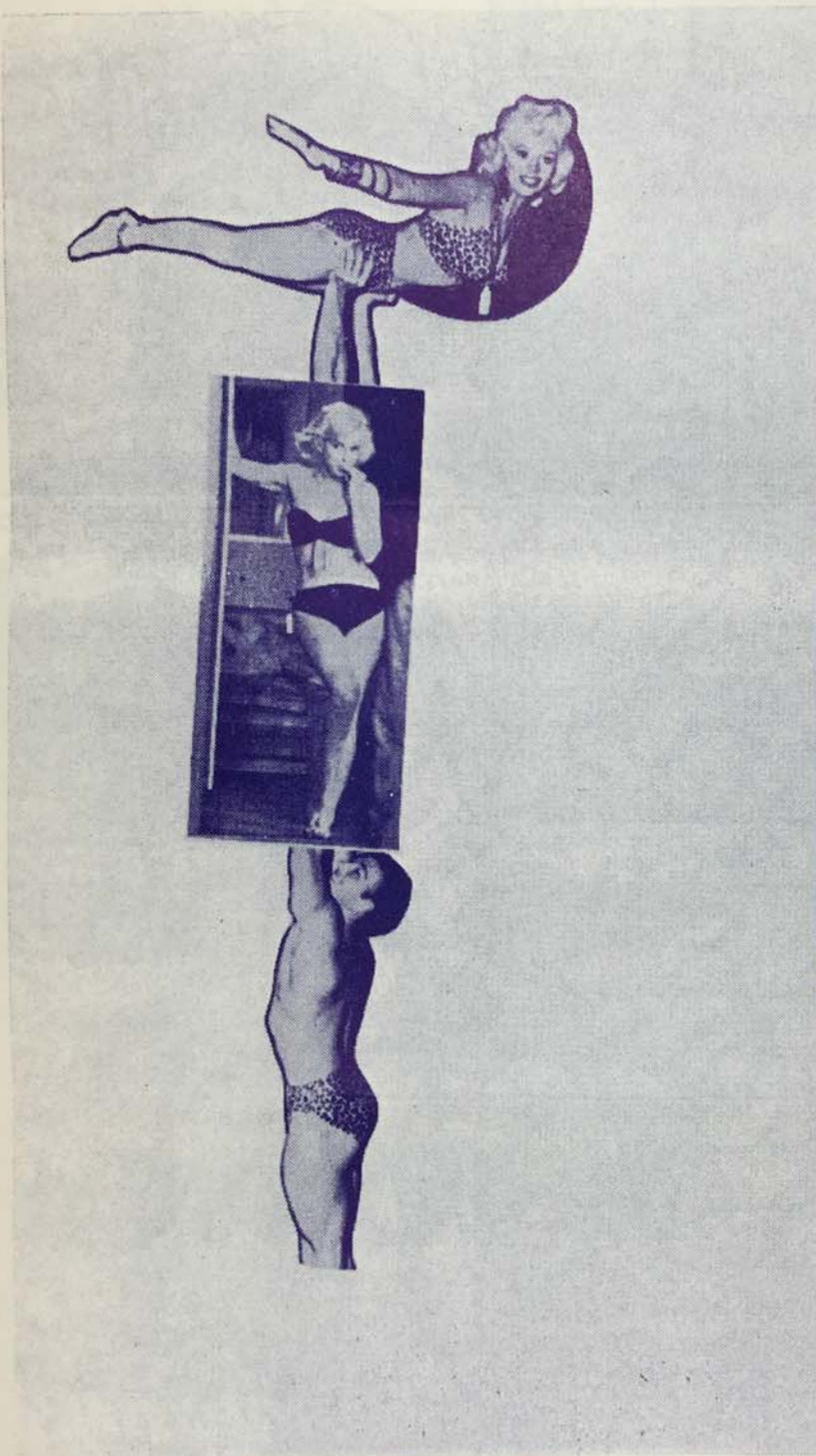


Ray Johnson: Silhouette of Andy Warhol/Arakawa; at Brooks Jackson Iolas

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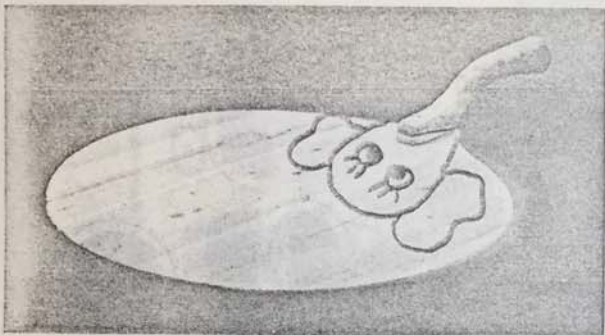
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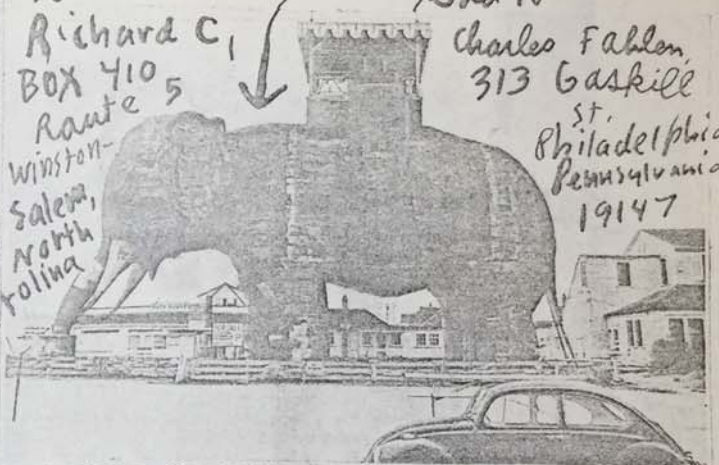
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FIG. 52.—Syphilitic "screw-driver  
teeth"; boy nine years old (Holt).



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SMITHSON AT DWAN

Studies in spirals mark the new interest of Robert Smithson in his show at the Dwan Gallery, March 1977. The spirals are based on planes with different scale according to preconvex mathematical formulae. The progressive enlargement or diminution of forms suggests perspective, a particularly striking form of Minimalism. Since Smithson is anti-illusion, it is an interesting problem for himself. Both *Gyro* and *Shift* show that Smithson has equated himself with distortion. The exhibition brings up the question why many viewers react to Minimal art with so much bitterness. No specialized knowledge, even of the aims of the artist is necessary to appreciate these pieces. Perhaps it is not to have this knowledge. In any case, Smithson's works have an aesthetic beauty, all their own.

ROBERT SMITHSON MARCH  
DWAN GALLERY NEW YORK

RAY JOHNSON'S  
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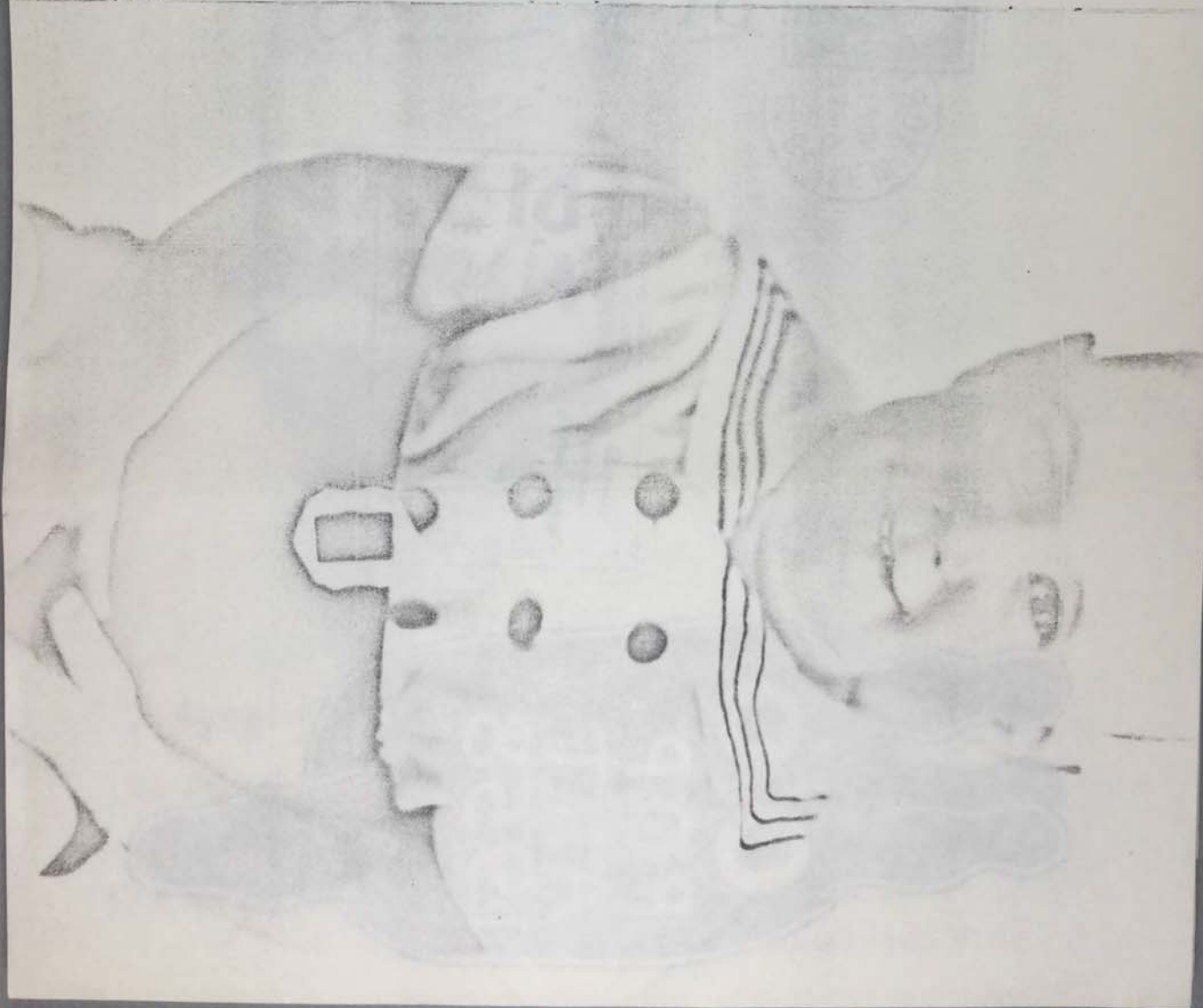
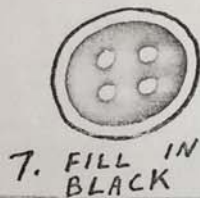
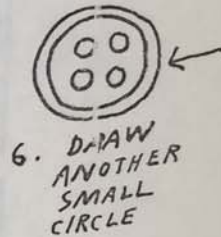
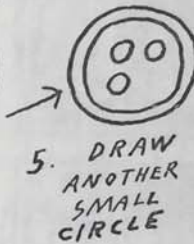
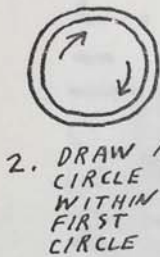
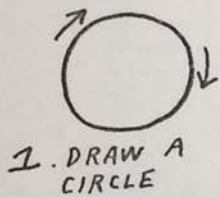
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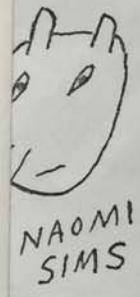
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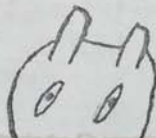
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Ray Johnson; photo by William Wilson.

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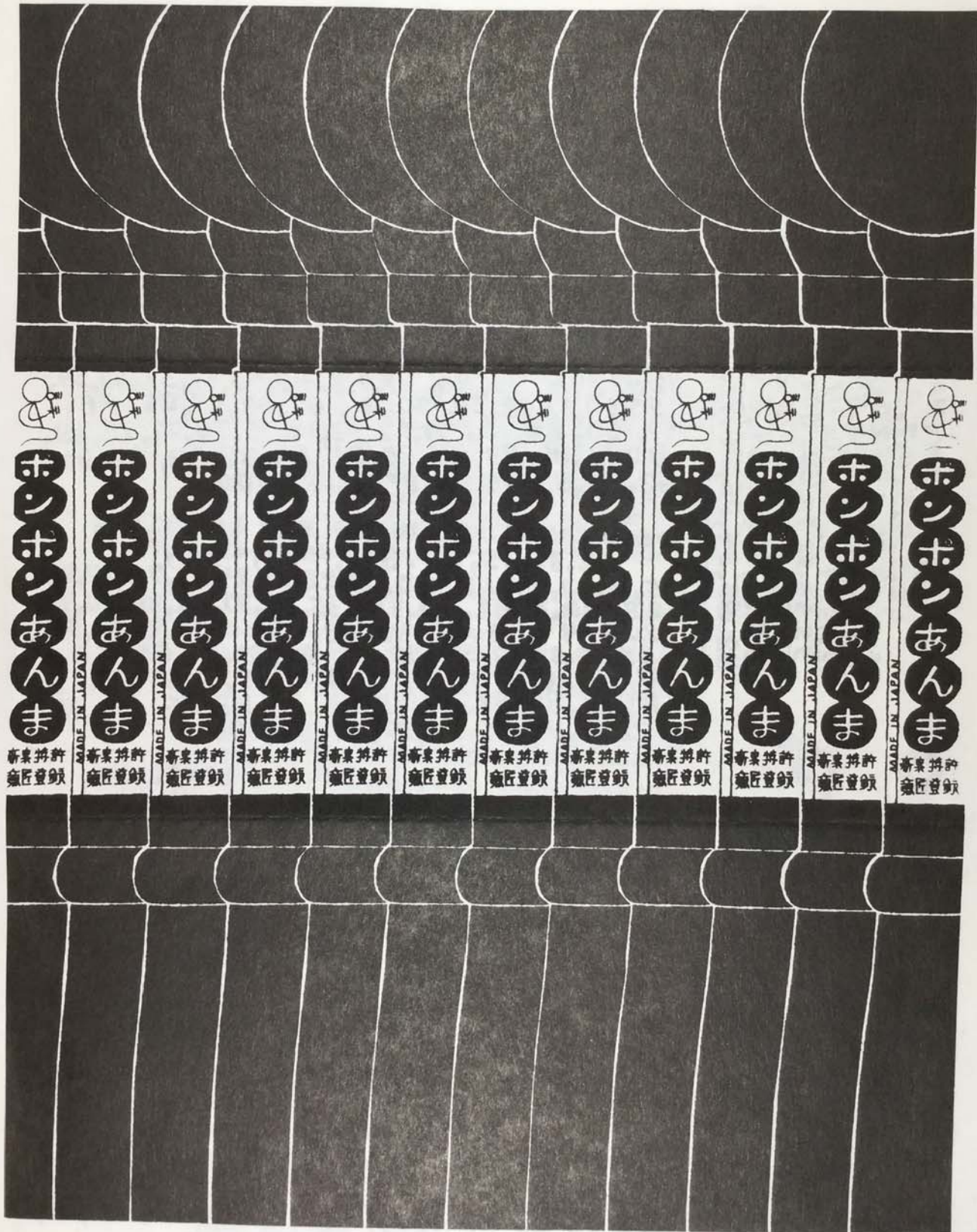
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PRE POP SHOP



Common Herring

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# PRE POP SHOP

"Three smirking ~~knives~~ *knives* in derby hats strut their stuff to the Mills Brothers's "Fennies from Heaven," the lyrics ringing so false that you shudder.

May Wilson, Dance Mill Road, Phoenix, Maryland. LYric 2-7629.

Mary Baker Eddy - "Please seat my serpent at the June 3rd N.Y.C.S. Meeting. Ara Wilson, to be 6 years old June 5th was lost in the woods in the park for three hours at Haverstraw, N.Y. on May 25th. When found, she was barefoot in wet clothes and had made a pillow of leaves.

Marcia Herscovitz - "I don't think I can make it".

THANKS, THANKS for your good letter and the loveable missile. I shall frame it and love it as I do your food love, Lotte

After June 1 - Black Thumb Press, 331 West 20 St., NYC 10011.

A beautiful doll's head in Suffolk St. gutter didn't have time to get it for you.

Piri Halacz -

N. Strutz - Photostat in reverse reading FAMOUS ELECTRIC HEADS.

Lil Picard - Also a psychological search to understand myself in relation to my time and to the future times....remembering the past." Hilton Kramer - "a quarter of the artist's pastels", N.Y. Times, May 26, 1968. December 1936 Sticley Temple's resolution: to ask my mother for \$5 allowance instead of \$4.

"Yes, David, I'll be at Ultra Violet's at 6:30. Shall I tell her I am the cartoon editor from Liberty Magazine?"

"Did Hemingway's babies have a smell? Now about those rabbit's ears..... robin green

Mark Polinsky, a 14-month-old Norfolk boy, died in Litchfield county hospital here last night after swallowing a large-headed screw. TALK, by Linda Rosenkrantz. Hello! Your invited to a series of concerts at Bert Stern's studio 342 E. 63rd St. 1.25.68 In discussing over the telephone the Jill Kornblee tape, Toby Spiselman said "he wanted to prick my brains".

May Wilson - For one thing I haven't thrown away any shoes.

Ultra Violet at the Obie Awards 2 P.M. Saturday May 25th was wearing the necklace she forgot to wear to the elegant Frank Lilly dinner May 18th. The same evening Robin Halman forgot her handbag containing her keys. Michael Findlay - I have to work that afternoon but maybe can pop in for a few minutes.

"Miss Shinoda - very beautiful show. Ray Johnson (telegram) From Amsterdam through Jess-Claude wish you best show Christo David Tanner - By a fortunate chance Nan Grey's blonde hair and blue eyes can be seen on the screen. Alvin - Hello, sugar. Betsy Baker - Ray Johnson will get us all to Finch and sit us down for a dull slide lecture and meanwhile he'll be throwing a terrific party for other people to see. Else.

During dinner at Longchamp's - "I'm going to tie up everybody with rope when they enter, gag them and stack them in the corner."

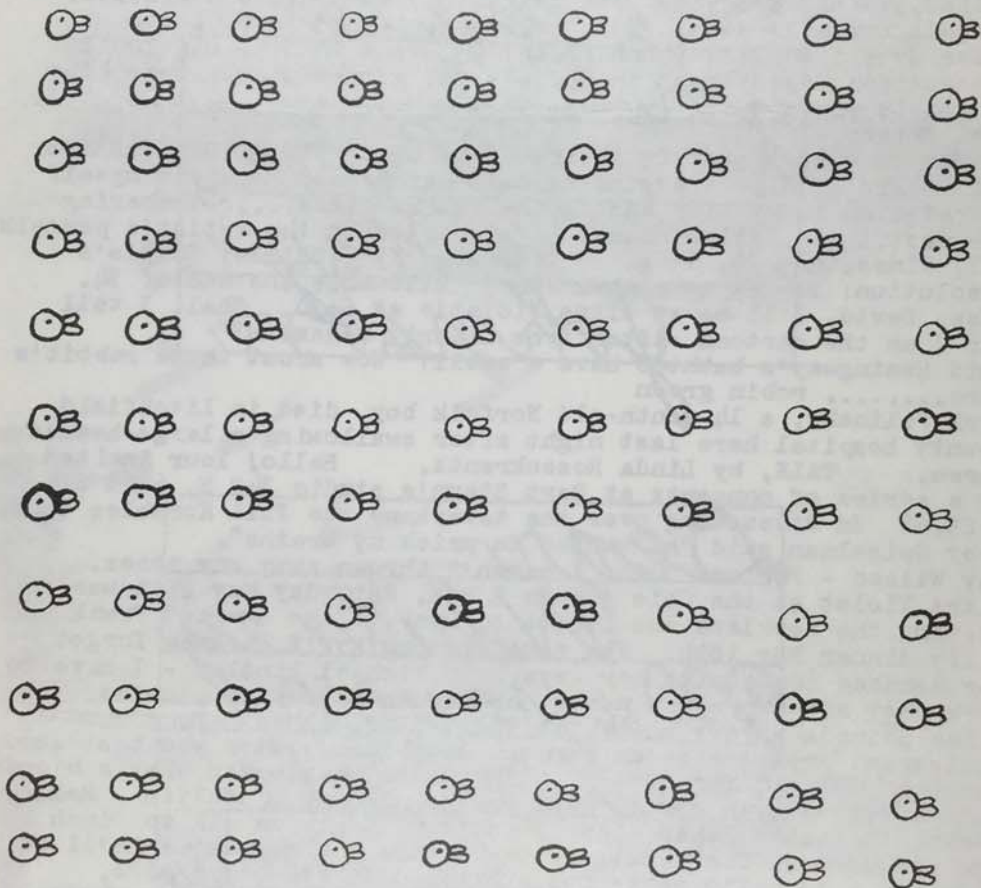
John Weber w.h. - I'll be in Rome. Sam Weiner - I'm designing a telephone booth with stained glass. John Willenbecher - Blood & white Liquitex 30.XI.67 Richard Lippold - postcard from San Rafael, Calif. May 23 shows San Juan in prison.

Helen Iranyi - "that weekend I'll be in Montreal (if the plane doesn't fall apart. Terribly"

John E. Brown - Yes, get Vivki Dougan. Dear Maria Minutian. Thank you for having us to your Minucode cocktail Party May 22nd. Ray & Toby

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A NICE, CUTE, COLORFUL, QUACKING DUCK NAMED ANDY WILL BE  
RAFFAELED AT THE NEW YORK CORRESPONDANCE SCHOOL MEETING  
MARCH 26TH, 1969 AT SACRAMENTOE STATE COLLEGE, CALIFORNIA

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THE FILMS OF ANDY WARHOL PART II



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PLEASE SEND TO  
LIGOA DUNCAN  
GALLERY, MADISON  
AVE. AT 72 ST.  
NY CITY

10.25.45



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THE FILMS OF ANDY WARHOL: PART II



10.25.93



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MR SHAPIRO  
 MRS JUDL  
 MRS BURD  
 LO

RAY JOHNSON  
 44 WEST 7 STREET  
 LOCUST VALLEY  
 NEW YORK 11560



MR. DAVID BOURDON

3-C

315 WEST 23 ST.

NYC, NY

10011



MRS. CONDO  
 MRS. FEYER

10.25.93

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NEW YORK CORRESPONDENCE SCHOOL  
TENDER BUTTON

# THE LOCUST VALLEYER



MRS.  
BOURDON



MRS.  
CHAMBERLAIN



MRS.  
CLOSE



MRS.  
DINE



MRS.  
CONDO



MRS.  
JUDD



MRS.  
MANGOLD



MRS.  
OLDENBURG



MRS.  
SAMARAS



MRS.  
SHAPIRO



MRS.  
STEINBERG



MRS.  
WRYMAN

10.25.93



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NEW YORK CORRESPONDENCE SCHOOL  
HOW TO DRAW A TENDER BUTTON

1. DRAW [circle]
2. DRAW A CIRCLE WITHIN
3. DRAW VERY SMALL [circle]
4. DRAW ANOTHER SMALL CIRCLE
5. DRAW ANOTHER SMALL CIRCLE
6. DRAW ANOTHER SMALL CIRCLE

NYCS  
NYACK CAMPUS  
54 4th AVENUE  
NYACK, NY 10960



RAY JOHNSON  
44 WEST 7 ST.  
LOCUST VALLEY,  
NY 11560



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NEW YORK CORRESPONDENCE SCHOOL  
HOW TO DRAW A TENDER BUTTON

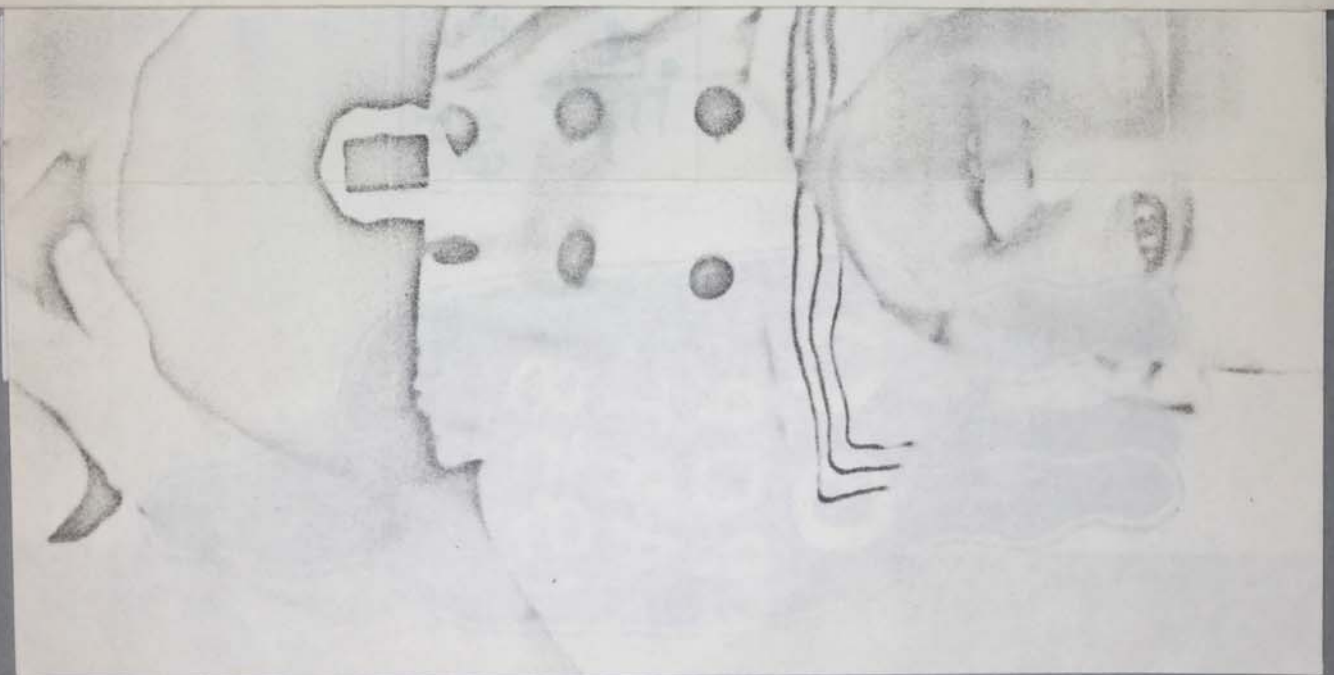
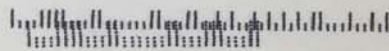
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KAY JOHNSON  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560



DAVID BOURDON  
3-C  
315 West 23 St.

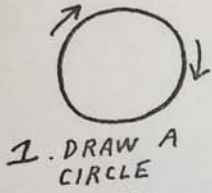
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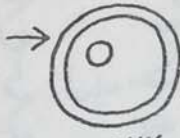
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HOW TO DRAW A TENDER BUTTON



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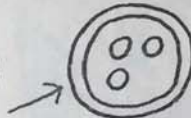
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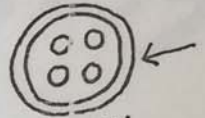
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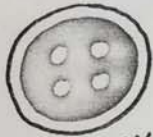
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5. DRAW ANOTHER SMALL CIRCLE



6. DRAW ANOTHER SMALL CIRCLE



7. FILL IN BLACK



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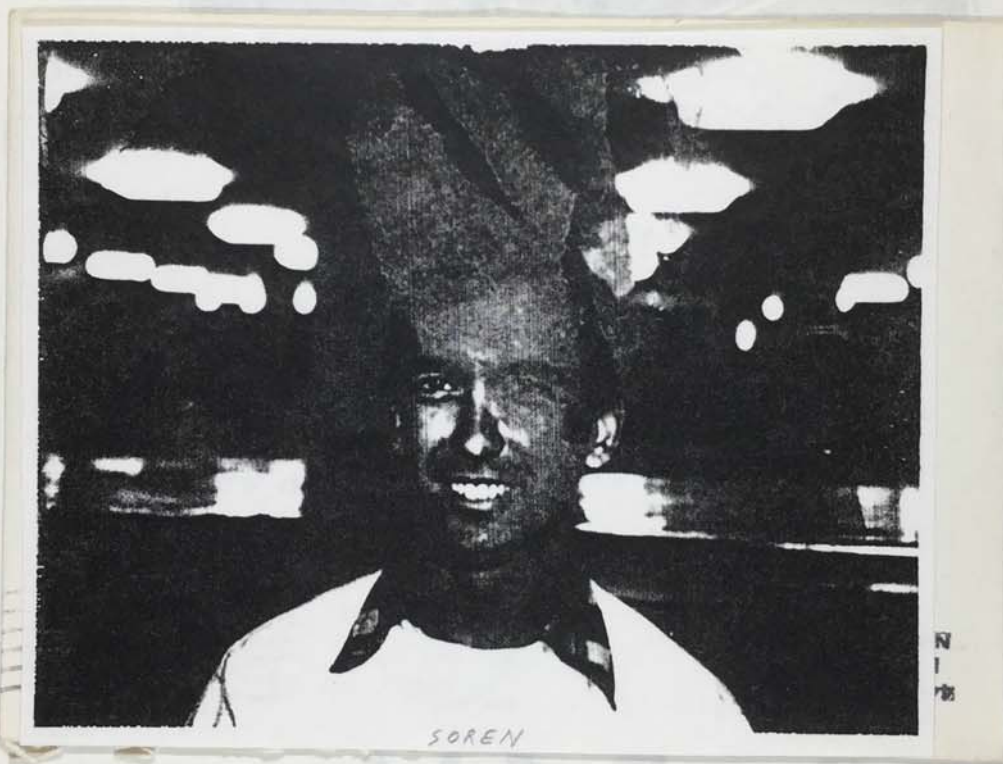
Bill  
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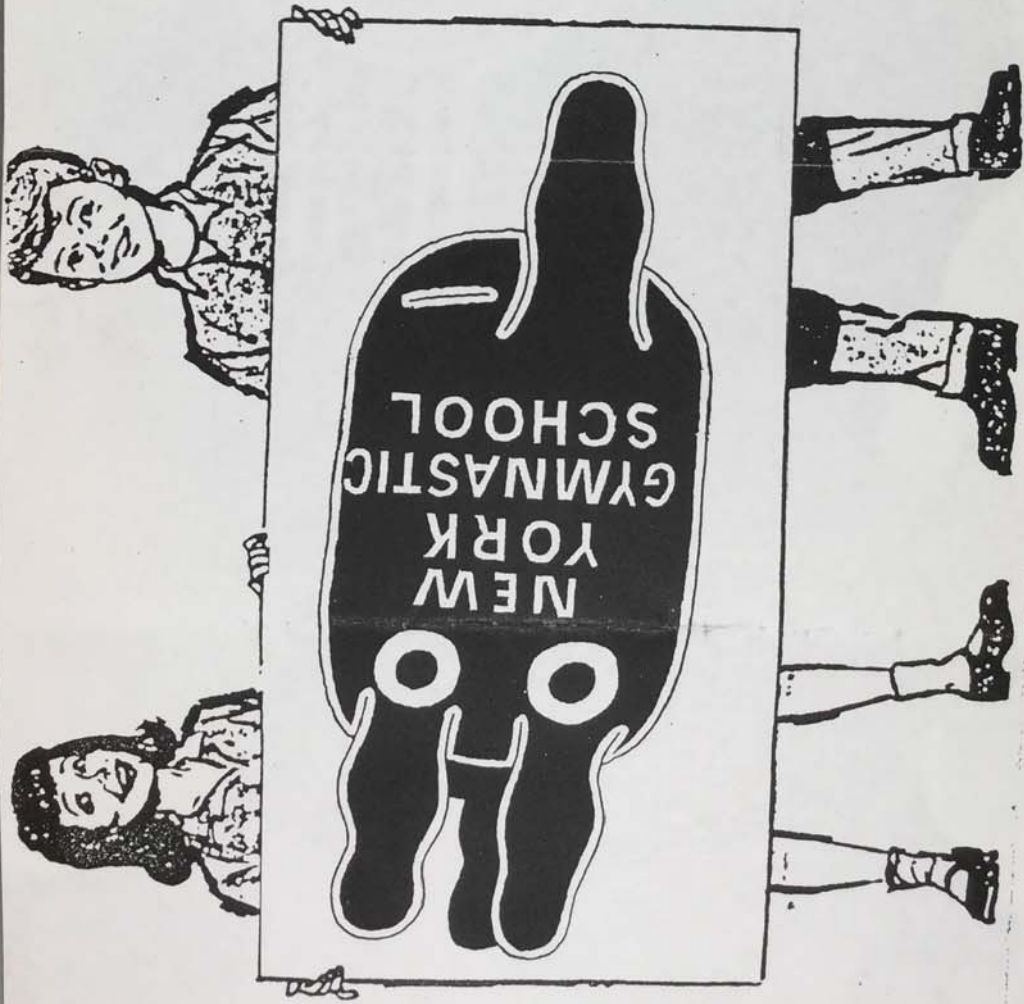
JEAN  
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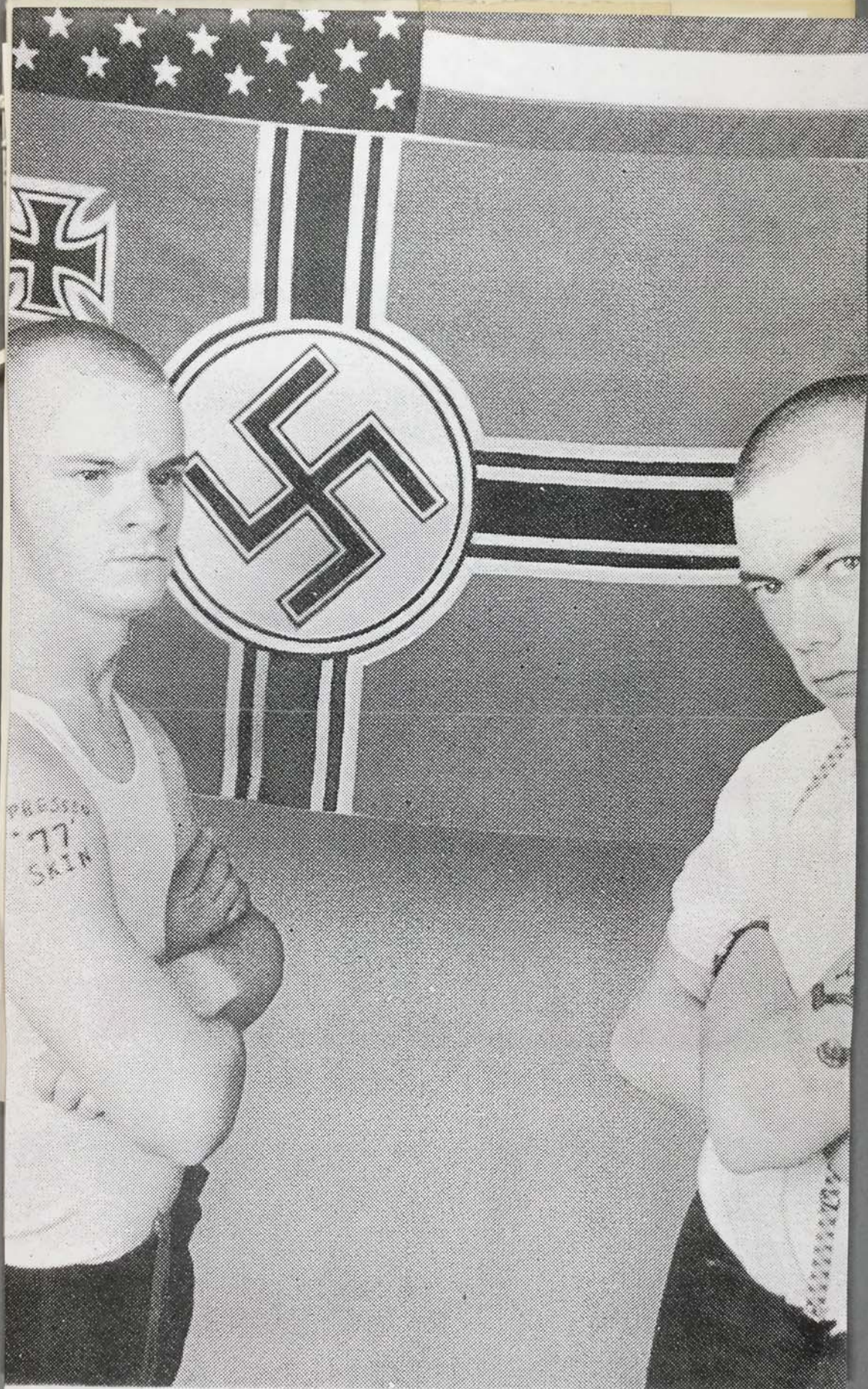
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# UNANS

RAY JOHNSON  
14 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11560



DAVID BOURDON

3-C

315 West 23 St.

NYC, NY 10011

# NEEDLE TTERS

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ART NEWS - May, 1971

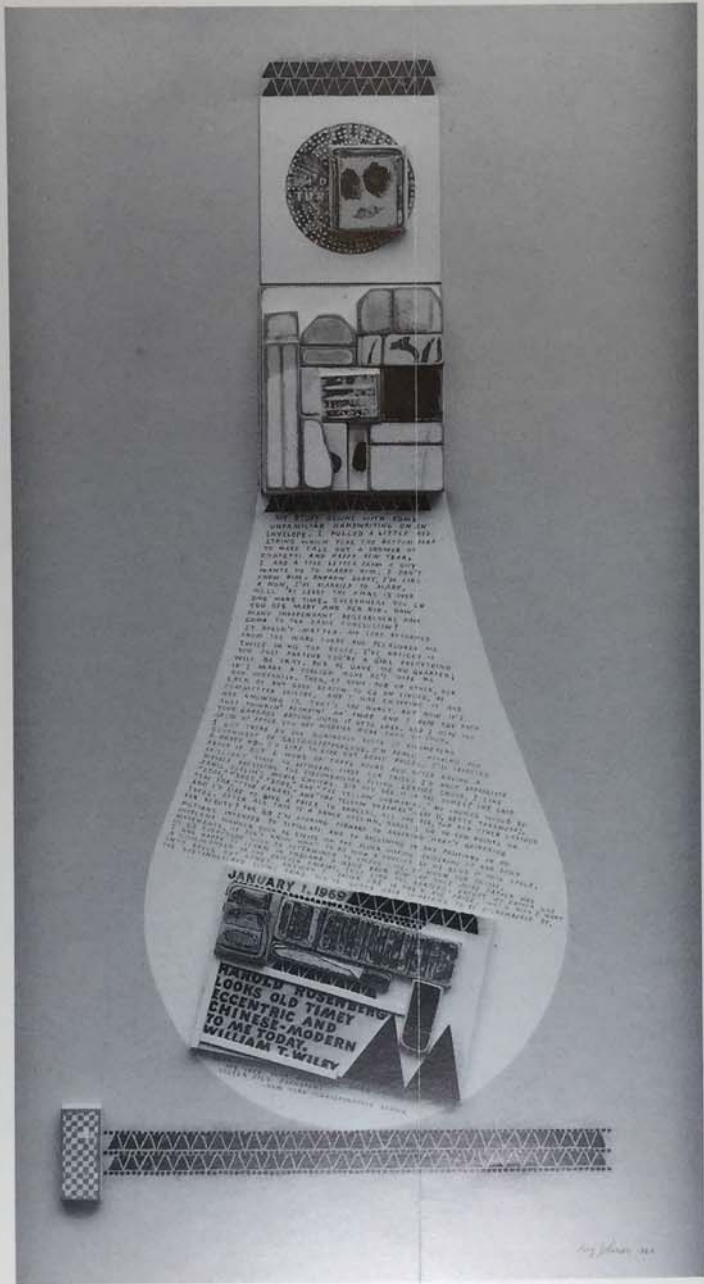
Ray Johnson's [Feigen; to May 5] "Dollar Bill" collages are giddily "tragic" works that embrace notations of obituary, funny floral and other designs, photos of movie stars and artists, names of famous "friends" and semi-"famous" friends, and anything else the artist comes up with. The obituary element in each of them (Carmen Miranda's is a particularly unnerving one) seems to be helping the rest of the work to take heart, stay healthy and keep busy; any negative associations the viewer may have with the real dollar-bill basis of these collages are, Johnson seems to be saying, kind of positive, with the inclusion of serialized, funny-figure "pecking orders" (Johnson writes in under each of the repeated images the names of his art world friends, movie stars and art-world stars) providing for a kind of social commentary so built-in that it is whimsical. If the viewer doesn't know the people that he could know, then he knows the people (Joan Crawford, Montgomery Clift) that he can't; in these devilishly good-natured homages to the famed and fabled, it is as if Johnson were turning the knives in everybody's backs by pulling them out, and proffering to his friends and to himself some kind of mutual congratulations for their having remained so marvelously unaffected. G.H.

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Fig. 17. *Overhang*, 1957; Collage: inks, paints, paper, boards, mounted on board; 11" x 7 1/4";  
Collection Richard and Louise Lippold

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brought to the attention of Amei

MBER 20, 1984

high. By Phillip Mueller,  
\$175. At Bergdorf

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0581  
 A woman's face  
 1958  
 brunette wife Elsie had her own theory. "It's that terrible New York City," she sobbed. "It's like a jungle."  
 As the cops pressed their manhunt, the show went on under the Big Top—with no announcement of Jung's death. "This," explained one veteran circus hand, "is supposed to be a happy place."



Jung: "The guy everybody liked"  
 May 3, 1965

Thursday and David Bour-

Best wishes,  
 RAY JOHNSON

publicity material Mr. Ed, the "roof event" from 3:30 to 4:30 p.m. of the Glen Cove Muz Garage, with free parking. Ed.

**KAY JOHNSON**  
 24 WEST 7 STREET  
 LOCUST VALLEY  
 NEW YORK 11560



MR. DAVID BOURDON  
 3-C  
 315 West 23 St.  
 NYCing 10011



YOU BET YOUR  
 SWEET AND SOUR  
 ASS, MISS NANCY.

Jimmy Ernst, Lynda Benglis, Klaus Kertess, Edie Beale, Charles Addams, Jim Rosenquist, Amei Wallach and so forth. I will send you the complete list sometime.

Would you mention in the East Hampton Star my forthcoming roof event featuring the Ted Dragon Fan Club meeting so that all the people who wrote the Star letters this summer might want to attend. I will try to invite as many of those I happen to know who wrote letters to the Star, for instance Abby and Bob Friedman, who also posed for silhouette portraits, and also Christophe de Menil. I have the complete file of Dragon letters from the Star, which I have brought to the attention of Amei

...to the  
**Editor**

TON STAR, EAST HAMPTON, N.Y., SEPTEMBER 20, 1964

high. By Phillip Mueller,  
 \$175. At Bergdorf

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Jung: 'The guy everybody liked'  
 May 3, 1965

Thursday and David Bour-

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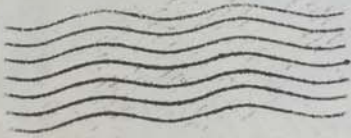
TIME

TIME & LIFE BUILDING  
 ROCKEFELLER CENTER  
 NEW YORK, N.Y. 10020

RAY JOHNSON  
 178 SUFFOLK ST.  
 NEW YORK, N. Y.



D. Bourdon  
 141 Columbia Hts.  
 Brooklyn,  
 N.Y.



AZ? [E]

YOU BET YOUR  
 SWEET AND SOUR  
 ASS, MISS NANCY.

... portraits of many, many of the East Hampton artists and writers — the late Harold Rosenberg, the late Jimmy Ernst, Lynda Benglis, Klaus Kertess, Edie Beale, Charles Addams, Jim Rosenquist, Amei Wallach and so forth. I will send you the complete list sometime.

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... to the  
**Editor**

ST HAMPTON STAR, EAST HAMPTON, N.Y., SEPTEMBER 20, 1964

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**COLLAGE BY RAY JOHNS**



**JESS**

MEMBER WHEN THE MOON EVAPORATED

1650 B

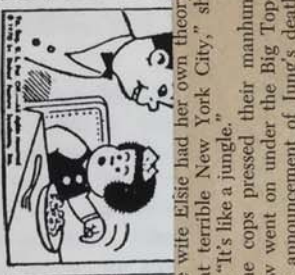
THE UNIVERSE  
GALAXY  
SERIES  
FAMOUS BALLADS  
A MODERN SEQUEL

THIS MORNING CHOP THAN CAN EAT!

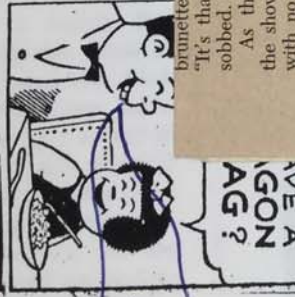


brunette wife Elsie had her own theory. "It's that terrible New York City," she sobbed. "It's like a jungle."

As the cops pressed their mambunt, the show went on under the Big Top—with no announcement of Jung's death. "This," explained one veteran circus hand, "is supposed to be a happy place."



HAVE A MAGON AG?



YOU BET YOUR SWEET ASS, MISS NANCY.

**Roof Event**

Locust Valley  
September 14, 1984

Helen S. Rattray, Editor  
The East Hampton Star  
Dear Helen S. Rattray,  
I enclose a Xerox reprint of the Overview page of the Glen Cove Record Pilot which also appeared in five other local Nassau County newspapers from Great Neck to Glen Head, Glenwood Landing, Port

Wallach at Newsday and David Bourdon at Vogue.

Best wishes,  
RAY JOHNSON

According to publicity material Mr. Johnson enclosed, the "roof event" will take place from 3:30 to 4:30 p.m. Sunday on top of the Glen Cove Municipal Parking Garage, with free admission and parking. Ed.

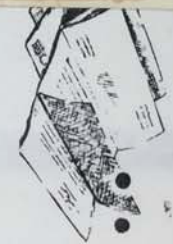
**Of Equal Interest**



Jung: 'The guy everybody liked'  
May 3, 1965

the last nine years I have done 200 portrait drawings and hundreds of completed portraits of many, many of the East Hampton artists and writers — the late Harold Rosenberg, the late Jimmy Ernst, Lynda Benglis, Klaus Kertess, Edie Beale, Charles Addams, Jim Rosenquist, Amei Wallach and so forth. I will send you the complete list sometime.

Would you mention in the East Hampton Star my forthcoming roof event featuring the Ted Dragon Fan Club meeting so that all the people who wrote the Star letters this summer might want to attend. I will try to invite as many of those I happen to know who wrote letters to the Star, for instance Abby and Bob Friedman, who also posed for silhouette portraits, and also Christophe de Menil. I have the complete file of Dragon letters from the Star, which I have brought to the attention of Amei



...to the  
**Editor**

EAST HAMPTON STAR, EAST HAMPTON, N.Y., SEPTEMBER 20, 1984

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COLLAGE BY RAY JOHNSON

MEME THE D MOON WHEN EVAPORATE 1950 B

THE EAST HAMPTON STAR, EAST HAMPTON, N.Y., SEPTEMBER 20, 1984

THIS IS MORE CHOP SUEY THAN I CAN EAT

WAITER I WANT TO TAKE HOME

MAY I HAVE A DRAGON BAG?

JESSICA DRAGONETTE

"AMERICA'S RADIO SWEETHEART"

Prima Donna of National Broadcasting Co.

YOU BET YOUR SWEET AND SOUR ASS, MISS NANCY.

### Roof Event

Locust Valley  
September 14, 1984

Helen S. Rattray, Editor  
The East Hampton Star  
Dear Helen S. Rattray,

I enclose a Xerox reprint of the Overview page of the Glen Cove Record Pilot which also appeared in five other local Nassau County newspapers from Great Neck to Glen Head, Glenwood Landing, Port Washington and Sea Cliff. The Hempstead Harbor Artists Association expects a large turnout for the Sept. 23 roof event in Glen Cove, which will also be a meeting of the Ted Dragon Fan Club AND a Blue Eyes Club meeting.

I wrote today a personal letter to Mr. Dragon to invite him to attend the meeting in his honor. I hope he will be able to attend. The performance will be videotaped and photographed.

I have never met Mr. Dragon. I do know Mr. Ossorio. I have seen the early pencil drawing of Mr. Dragon in silhouette in the large Abrams publication on Ossorio.

I also bring to your attention my major portrait work mentioned in the Glen Cove Record Pilot article — in the last nine years I have done 250 portrait drawings and hundreds of completed portraits of many, many of the East Hampton artists and writers — the late Harold Rosenberg, the late Jimmy Ernst, Lynda Benglis, Klaus Kertess, Edie Beale, Charles Addams, Jim Rosenquist, Amei Wallach and so forth. I will send you the complete list sometime.

Would you mention in the East Hampton Star my forthcoming roof event featuring the Ted Dragon Fan Club meeting so that all the people who wrote the Star letters this summer might want to attend. I will try to invite as many of those I happen to know who wrote letters to the Star, for instance Abby and Bob Friedman, who also posed for silhouette portraits, and also Christophe de Menil. I have the complete file of Dragon letters from the Star, which I have brought to the attention of Amei

Wallach at Newsday and David Bardon at Vogue.

Best wishes,  
RAY JOHNSON

According to publicity material Mr. Johnson enclosed, the "roof event" will take place from 3:30 to 4:30 p.m. Sunday on top of the Glen Cove Municipal Parking Garage, with free admission and parking. Ed.

### Of Equal Interest

Montauk  
September 15, 1984

Dear Editor:

Upon reading Russell Drumm's interviews with Peter Beard and Sammy of Samelot I have compiled a list of potential interviewees who are also Montauk residents.

I believe the lives and activities of these people would be of equal interest to the Star readership.

- A. Kenny Flounderfoot
- B. Bernie The Brute
- C. Bald George
- D. Joey Flap-Jaws
- E. Charlie Sneakers

Yours truly,  
GEORGE WATSON



to the  
Editor

THE EAST HAMPTON STAR, EAST HAMPTON, N.Y., SEPTEMBER 20, 1984

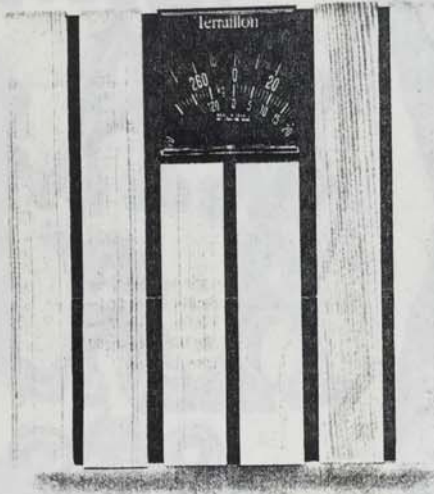
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TIMES  
SUN. Sept 23,  
1984

# V CHOICES

d-à-terre is a challenge: Space and the  
it are scant but the desire for an attractive and  
s is large. On following pages are several  
alternatives now available in the marketplace.

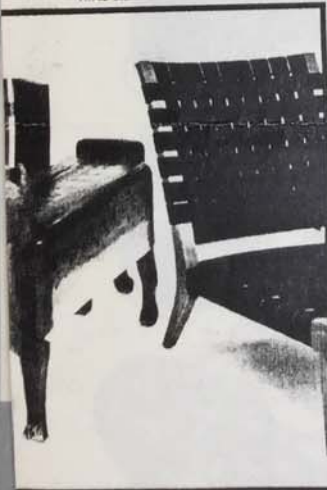
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High bookshelves,  
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American pied-à-  
an be half the fun,  
y-look ladder (far  
nough to hang on  
ally or vertically,  
important, remember  
ended to make life  
it. Choose furnish-



PHOTOGRAPHS BY ELIZABETH WATT

Weigh in on a scale with  
fresh-looking ash-wood  
slats. From Terraillon, \$32.  
At Zona, 484 Broome  
Street.

\*AVAILABLE THROUGH DESIGNERS AND ARCHITECTS.



Sofa is upholstered in a  
striped "Mettermich" fabric.  
The cotton and rayon  
covering is available in 30  
different colorways. \$54 a  
yard. At Manuel Canovas.\*  
Black lacquered screen  
measures just 27 inches  
high. By Phillip Mueller,  
\$175. At Bergdorf  
Goodman. Hand-painted  
wooden cat is a charming  
storage bench. \$640. From  
the Musée des Arts  
Décoratif collection at  
Bergdorf Goodman. Webbed  
chair of stained cherry wood  
is available in other color  
combinations. \$1,250.  
By Patino-Wolf.\*



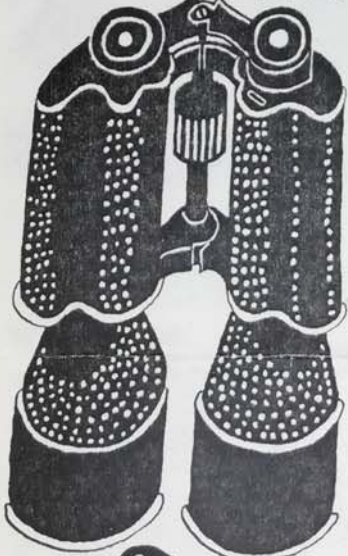
Sturdy hickory ladder  
stands more than six feet  
tall. By Daniel Mack, \$110.  
At Zona.

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page 7 Anne  
and Bill Wilson  
Samuel A. Cox  
the letter carrier's  
friend.

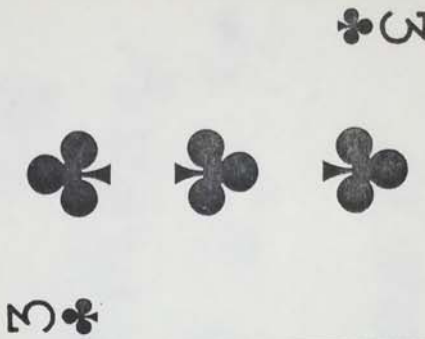
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TED DRAGON FAN CLUB



DAVID, IT WAS MORE LIKE A TED CARRY-ON THAN A DRAG-ON, ALTHOUGH THE BOY GEORGE GIRL WAS THERE.



Newaday/Todd Duncan

Artist Ray Johnson, with ladder, forms scene in his "canvas" atop Brewster Street parking garage

PICK A POCKET

## Art Show of Lofty Heights

By Merle English

Glen Cove — Some called it a "happening." Others said it was like the Samuel Beckett work, "Waiting for Godot," in which nothing seems to happen.

To contemporary artist Ray Johnson, a Locust Valley resident, it was condensed, more like Haiku, the Japanese form of poetry. "If you don't see it, you miss it."

"It" was Johnson's "Roof Top Event" at the Brewster Street parking garage here yesterday afternoon, a 20-minute living artwork, sponsored by the Hempstead Harbor Artists Association, reminiscent of his famous collages.

The "canvas" was already primed when Johnson appeared on the spotless concrete rooftop of the garage: A gathering of nearly 300 people, most of them sitting quietly on folding chairs arranged in neat double rows along both sides of a 6-by-100-foot concrete island while others clustered at one end. In the distance was a ring of tree-covered hills. And overhead, a cloud-streaked blue sky.

Wearing a navy T-shirt, faded blue jeans, greenish sneakers criss-crossed with orange-pink Day-glo strips and a colored leg-warmer on one arm, Johnson strode onto the island. He walked toward an elevat-

ed concrete planter near the center of the island, discarding the leg-warmer along the way, then leaped onto the planter and removed a kelly-green ladder that was leaning against a light pole that was in the planter.

For 20 minutes he walked back and forth along the length of the island, holding the ladder shoulder-high in his right arm and turning around carefully to avoid hitting the onlookers.

Then, just as Johnson sometimes mails drawings to people asking them to add their own ideas, other artists spontaneously added to his work in progress: a man cutting across his path, trying to give him a flyer, another, tying scarves on the ladder, a bicycle rider, weaving around him, four people walking by, among them a woman whose hair was incorporated in a design depicting the garage, and camera men and photographers trailing behind him.

The dreamlike scene, like one from a Federico Fellini movie, was made terrestrial only by the words of a song wafting from a giant box, asking "If you wonder what this all is leading to...?" and someone shouting "encore," as Johnson walked away with the ladder to applause.

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January 8, 1976

Brian O'Doherty  
National Endowment for the Arts  
Washington, D.C. 202

DAVID- after we  
visit Stephen Spector  
in his duplex - penthouse  
with an armada of  
Scottie dogs, why  
don't we visit Paul  
Cadmus?



SPAM BELT CLUB

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Dec. 26

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DAVID BOURDON & TOPPER  
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Happy New Year



|                                       |             |                |
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Dec. 26

David,

Here's the xerox print of the color xerox print of the original print from the Kobe Club (whatever that is) in Tokyo. It doesn't reproduce too well in black & white - the two chest gradations are from the paper crease-folding not in the original and the face and cocks are orange-pink in color.

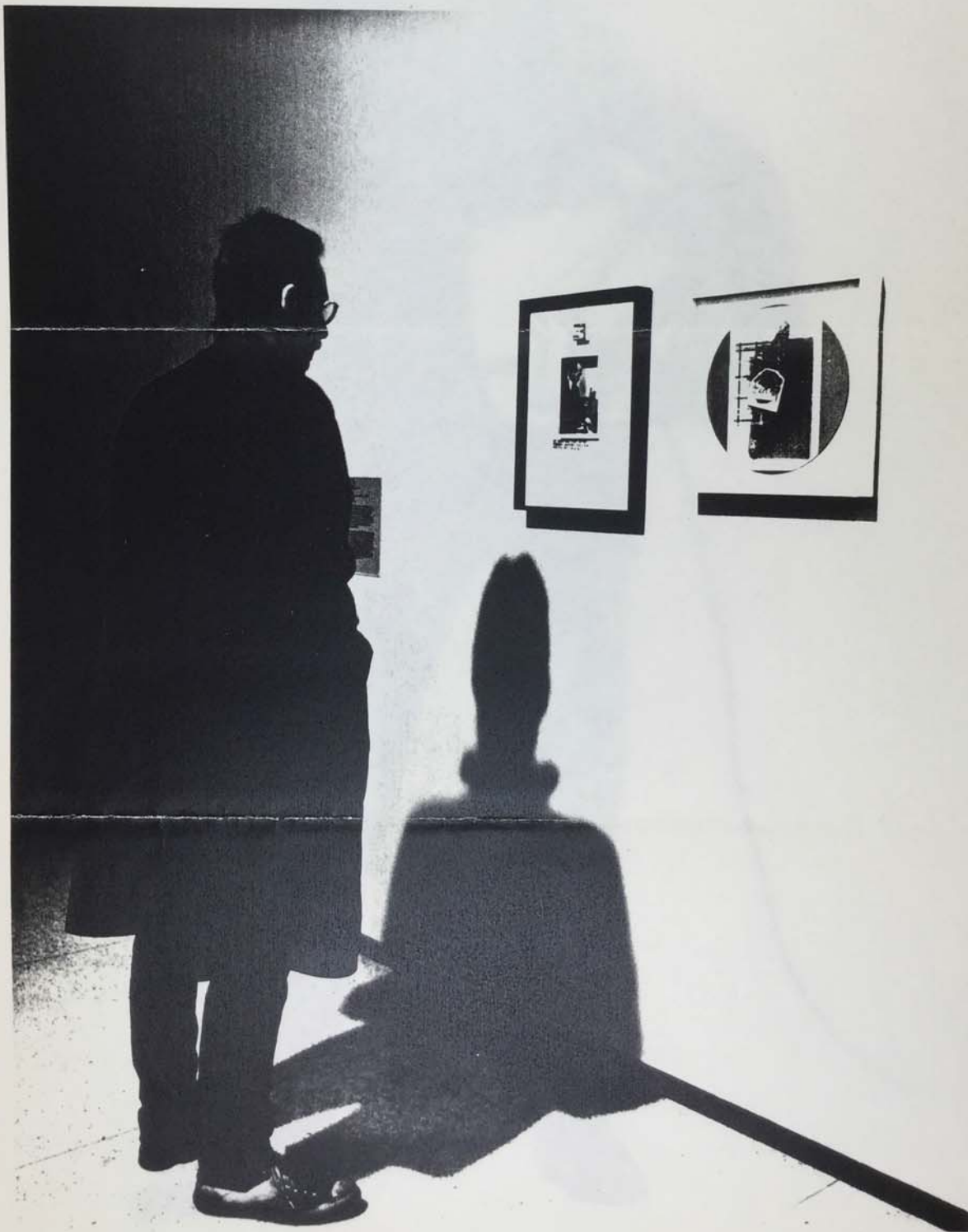
I find it very amusing - the coincidence of my having drawn Andy with two cocks and Kobe Club having come up with having come up with the similar idea.

Also a xerox sent to me from Walker Art Center of my two works being viewed at the deStyul show -- your Mondrian and my "Hairless Frank Sinatra's Underwear".

Happy New Year

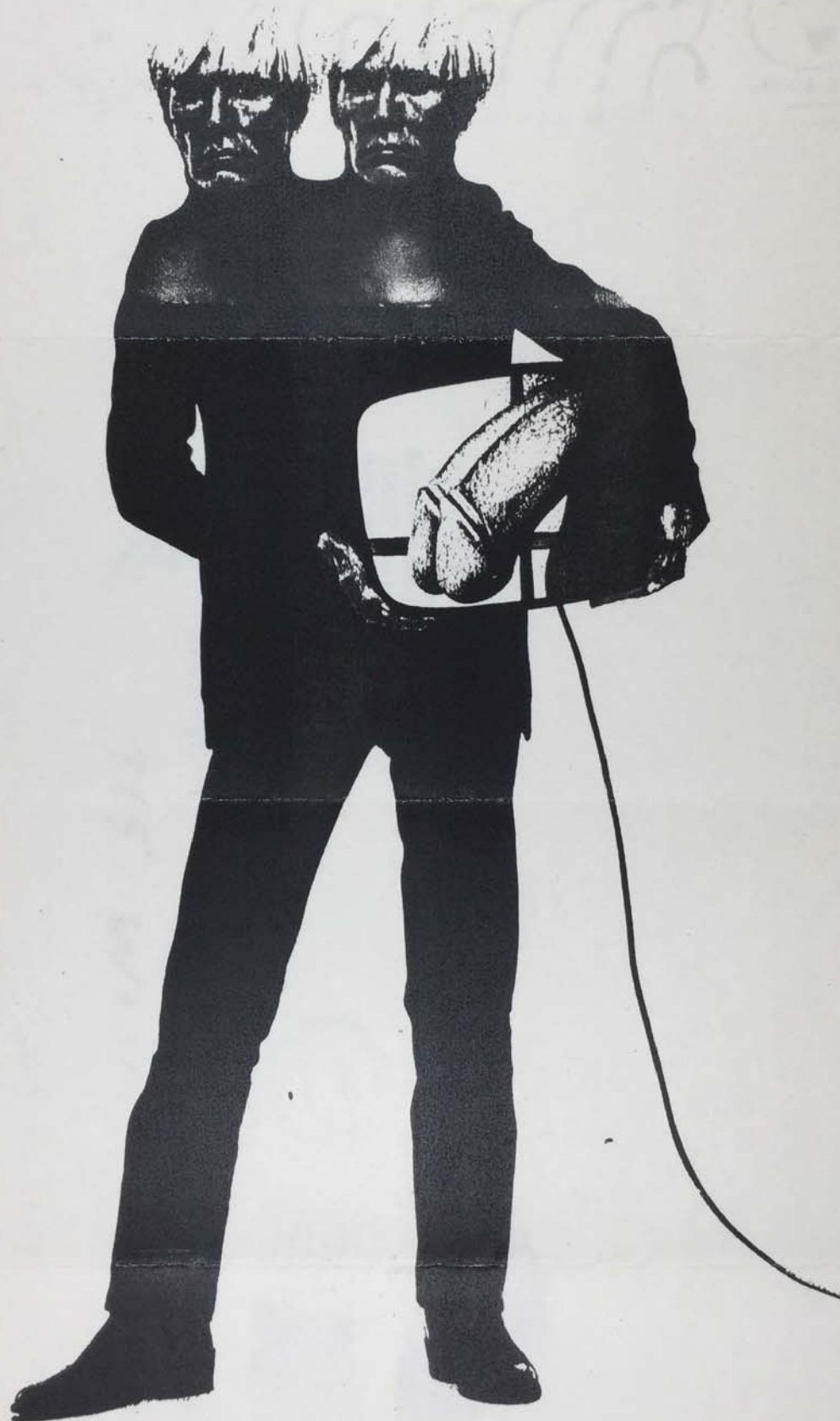
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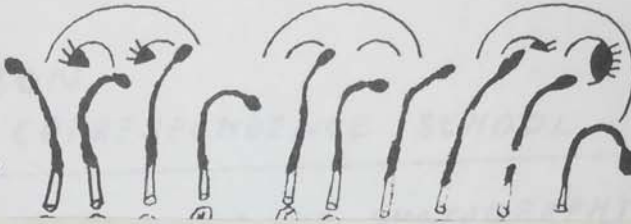
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ANITA O'DAY



ANITA O'DAY



ANITA O'DAY

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GREATER

AMUSEMENTS

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315 West 23 ST.

NYC, NY

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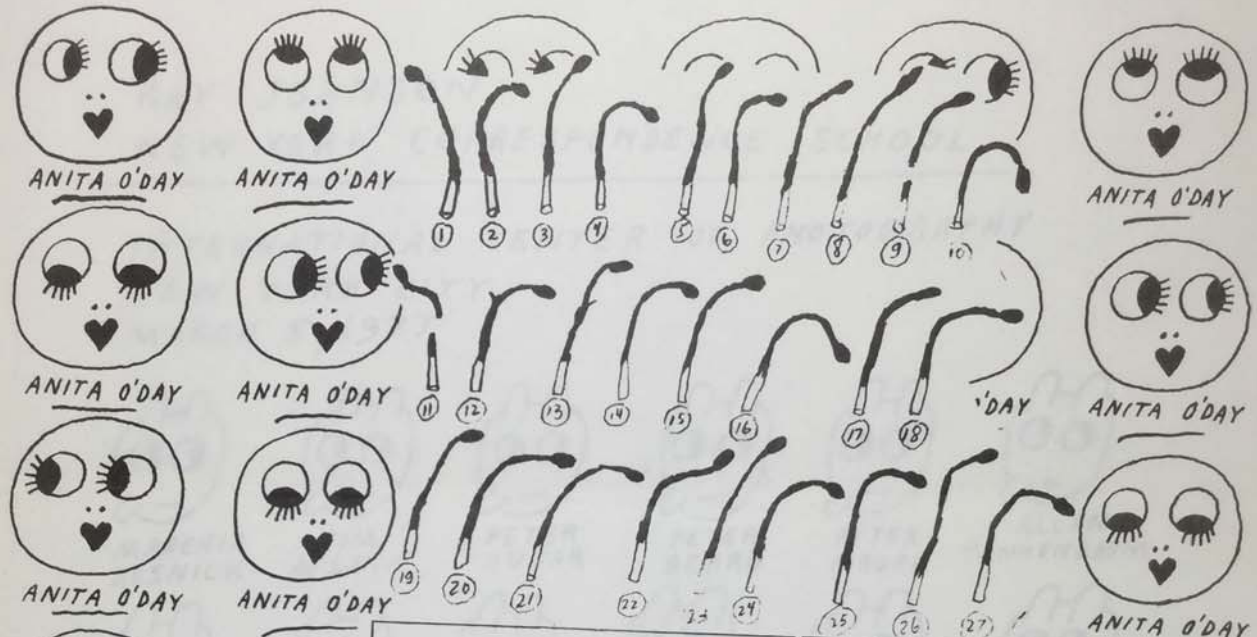
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ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY  
RAY JOHNSON MOUNT BERRY COLLEGE, GEORGIA, JANUARY 17, 1977  
SONNY ... CHER ... SONNY ... CHER ...  
DEAR JOHN WILLENBE (CHER)

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RAY JOHNSON  
NEW YORK CORRESPONDENCE SCHOOL

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INTERNATIONAL CENTER OF PHOTOGRAPHY  
NEW YORK CITY  
MARCH 5, 1977



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Esoteric References Hidden within Popular Formats: The Search for Clues

The artist who has had the greatest influence on behavior and aesthetics in the network context is Ray Johnson, master philosopher, collagist and founder of the New York Correspondance School. An artist whose work always maintains the highest logic and integrity, Ray Johnson himself remains elegantly inscrutable and unclassifiable - unless one understands the complex cosmology he has created through assimilating almost any occurrence or encounter. Any exchange with Ray is a dizzying experience - one's wits are put to the test as one seems to be shuttled back and forth through time while caught in an ambiguous yet unique frame of reference. See...

his life and myth makes him the undisputed sugar dada of the network.

How did the New York Correspondance School work? It was made up of a constantly changing international group of people, headed by Ray, who exchanged items in the mail. Frequently Ray would request the entire school to send items to a particular person or institution, like slips to Lucy Lippard, valentines, letters, postcards, packages to the Behavior Department of Time magazine or to the Whitney Museum. Ray's school included artists, movie stars, royalty, media personalities, unknowns and fans. He

anything, except perhaps to attend. The meetings, having no plan, were generally non-events.

In 1973 an obituary in the *New York Times* noted that the New York Correspondance School had died. Out of its ashes Buddha University was founded in Detroit, Ray's home town, when an unidentified Hare Krishna street person approached him. Ray's response, "We are not Buddhists," became the premise of the university.

Although Ray continues with correspondence, meetings and fan clubs, the phenomenon of correspondence art is now history and for Ray there

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DAVID BOURDON

Apt.  
6-J

30 FIFTH AVE.

NYC, NY  
10011

Scovill

is imperative for the development of a climate in which new art activity can have a recognized relevance in its own time.

The ramifications of the Futurists, Constructivists, Vorticists, Dadaists, Fluxus and important artists too numerous to mention comprise a legacy too central to our culture to be dismissed as eccentricity. A pluralism exists in the art of the twentieth century that is healthy, exciting and unique to our time. The variety of attitudes and approaches is not threatening - it reaffirms the

The diversity of innovative activity only briefly touched upon here has left artists, galleries and institutions frequently at odds. Artists find that they have to take a more aggressive part in determining the manner in which their work is assimilated into the culture - they feel it is up to them to see that it is appreciated. Those whose work and research and ideas do not conform to the accepted norms have had to develop their own means for presenting them. There are presently 20 artist-operated centres across Canada as well

operations exist in the United States and Europe. An increasing exchange between these centres is a significant aspect of art in the seventies. Most centres attempt to provide more opportunities for new works to be created in an atmosphere that allows for dialogue between the artists and the regional community. Programs which incorporate such policies generate continuity and establish a frame of reference for a wider audience. New work can then more readily reach the cultural consciousness to add to the general appreciation of life.



From the exhibition of the New York Correspondance School, the letters of Ray Johnson



collage by ray johnson

COLLAGE BY RAY JOHNSON

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Although Ray continues with correspondence, meetings and fan clubs, the phenomenon of correspondence art is now history and for Ray there is only a present. He has been called everything

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David Baudon

30 Fifth Ave

NYC, NY

10011

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6-J

COLLAGE BY RAY JOHNSON

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as numerous co-ops and research centres. Similar operations exist in the United States and Europe. An increasing exchange between these centres is a significant aspect of art in the seventies. Most centres attempt to provide more opportunities for new works to be created in an atmosphere that allows for dialogue between the artists and the regional community. Programs which incorporate such policies generate continuity and establish a frame of reference for a wider audience. New work can then more readily reach the cultural consciousness to add to the general appreciation of life.



From the exhibition of the New York Correspondance School, the letters of Ray Johnson



Collage by Ray Johnson

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How

School

chan

anything, except perhaps to attend. The meetings, having no plan, were generally non-events.

In 1973 an obituary in the *New York Times* noted that the New York Correspondance School had died. Out of its ashes Buddha University was founded in Detroit, Ray's home town, when an unidentified Hare Krishna street person approached him. Ray's response, "We are not Buddhists," became the premise of the university.

Although Ray continues with correspondence, meetings and fan clubs, the phenomenon of correspondence art is now history and for Ray there is only a present. He has been called everything from the prophet of Pop Art to the father of Conceptual Art. From obscurity to fame, he will remain an enigma - his work provocative and perturbing, yet always permitting ongoing communication.

42

The New York Correspondance School

Polyartist Glenn Lewis has an acute and puckish sensibility in relation to the search. Known for his witty poems or "room fresheners" as he of Lewis has played an integral role in art activity for more than a decade. One of the first Canadian artists to create art pieces, some of which were later video. *Forest Industry*, co-edited by Lewis and filmed by David Lauder, is a major contribution to conceptual art.

Lewis, like Johnson, has a unique art activity, which enables him to

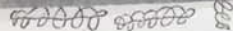


DEC. 30 DAVID, THIS HAS AN OBVIOUS REFERENCE TO THE KNOX-ALBRIGHT MUSEUM'S BALLA "MAN WALKING DOG." RAY



COLLAGE BY RAY JOHNSON

From the exhibition *New York Correspondance School, the letters of Ray Johnson*



to provide the contents for the 365 1/4 boxes which make up the mural. The work was personally conceived as an extended calendar diary, each day (box) representing a day from 1620 to 1984 - an interesting American perspective. Individuals were to create and submit appropriate information.

The finished mural is the most anarchistic yet intelligent manipulation of office bureaucracy to date. It mirrors the complex interplay of current artist/government inter-

ous co-ops and research centres. Similar centres exist in the United States and Europe, using exchange between these centres is an important aspect of art in the seventies. Most attempts to provide more opportunities for art to be created in an atmosphere that encourages dialogue between the artists and the community. Programs which incorporate policies generate continuity and establish a reference for a wider audience. New art then more readily reach the cultural context to add to the general appreciation of life.



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### Esoteric References Hidden within Popular Formats: The Search for Clues

The artist who has had the greatest influence on behavior and aesthetics in the network context is Ray Johnson, master philosopher, collagist and founder of the New York Correspondance School. An artist whose work always maintains the highest logic and integrity, Ray Johnson himself remains elegantly inscrutable and unclassifiable – unless one understands the complex cosmology he has created through assimilating almost any occurrence or encounter. Any exchange with Ray is a dizzying experience – one's wits are put to the test as one seems to be shuttled back and forth through time while caught in an ambiguous yet unique frame of reference. Such experiences have given me some of my most profound insights into the structure of thought. Ray's disarming ability to freely associate and create while adhering to the convictions and the comprehension of

his life and myth makes him the undisputed sugar dada of the network.

How did the New York Correspondance School work? It was made up of a constantly changing international group of people, headed by Ray, who exchanged items in the mail. Frequently Ray would request the entire school to send items to a particular person or institution, like slips to Lucy Lippard, valentines, letters, postcards, packages to the Behavior Department of *Time* magazine or to the Whitney Museum. Ray's school included artists, movie stars, royalty, media personalities, unknowns and fans. He started fan clubs dedicated to members of the school and held regular meetings for personalities such as Anna May Wong and Shelley Duvall. For these meetings he'd send out invitations to the members of the school, not asking them to do

anything, except perhaps to attend. The meetings, having no plan, were generally non-events.

In 1973 an obituary in the *New York Times* noted that the New York Correspondance School had died. Out of its ashes Buddha University was founded in Detroit, Ray's home town, when an unidentified Hare Krishna street person approached him. Ray's response, "We are not Buddhists," became the premise of the university.

Although Ray continues with correspondence, meetings and fan clubs, the phenomenon of correspondence art is now history and for Ray there is only a present. He has been called everything from the prophet of Pop Art to the father of Conceptual Art. From obscurity to fame, he will remain an enigma – his work provocative and perturbing, yet always permitting ongoing communication.

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### The New York Correspondance School of Vancouver

Polyartist Glenn Lewis has an astute but definitely puckish sensibility in relation to network research. Known for his witty porcelain sculptures or "room fresheners" as he often refers to them, Lewis has played an integral role in experimental art activity for more than a decade. He was one of the first Canadian artists to develop performance pieces, some of which involved film and later video. *Forest Industry*, conceived and acted by Lewis and filmed by David Rimmer, is a major contribution to conceptual cinema.

Lewis, like Johnson, has a unique overview of art activity, which enables him to be gregarious

without losing or compromising his individuality as an artist. Secure in his own personal convictions, he can indulge his love of puns, parody and new ideas. Network sensibility developed by Johnson, Fluxus and Image Bank was a natural direction for him. He chose to parody Johnson by creating the "New York Correspondance School of Vancouver." Lewis' mural, *Great Wall of 1984*, executed for the National Science Library in Ottawa, is probably the most audacious yet tangible evidence of network activity in Canada to date (see *artscanada*, Autumn 1974, p 64). Lewis invited the Correspondance School

to provide the contents for the 365 1/4 Plexiglas boxes which make up the mural. The entire work was personally conceived as an expanded calendar diary, each day (box) representing a year from 1620 to 1984 – an interesting North American perspective. Individuals were to select a date and submit appropriate information or objects.

The finished mural is the most anarchistic yet democratic and intelligent manipulation of official bureaucracy to date. It mirrors the complex implications of current artist/government interactions.

### In Conclusion

The availability and distribution of information is imperative for the development of a climate in which new art activity can have a recognized relevance in its own time.

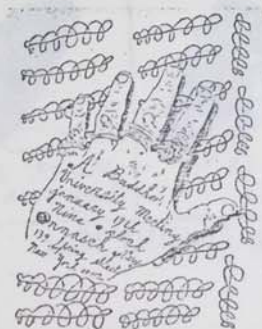
The ramifications of the Futurists, Constructivists, Vorticists, Dadaists, Fluxus and important artists too numerous to mention comprise a legacy too central to our culture to be dismissed as eccentricity. A pluralism exists in the art of the twentieth century that is healthy, exciting and unique to our time. The variety of attitudes and approaches is not threatening – it reaffirms the

vigor and importance of the artist in his society.

The diversity of innovative activity only briefly touched upon here has left artists, galleries and institutions frequently at odds. Artists find that they have to take a more aggressive part in determining the manner in which their work is assimilated into the culture – they feel it is up to them to see that it is appreciated. Those whose work and research and ideas do not conform to the accepted norms have had to develop their own means for presenting them. There are presently 20 artist-operated centres across Canada as well

as numerous co-ops and research centres. Similar operations exist in the United States and Europe. An increasing exchange between these centres is a significant aspect of art in the seventies. Most centres attempt to provide more opportunities for new works to be created in an atmosphere that allows for dialogue between the artists and the regional community. Programs which incorporate such policies generate continuity and establish a frame of reference for a wider audience. New work can then more readily reach the cultural consciousness to add to the general appreciation of life.

From the exhibition of the New York Correspondance School, the letters of Ray Johnson



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BEVÆGELSEN FOR AT KASTE  
NOGET BORT

(THE THROWAWAY GESTURE)

JANUARY 13, 1979

FOR INFORMATION:

ANNETTE & SVEND HANSEN  
STRANDSTRÆDE 4  
1255 KØBENHAVN K.  
DENMARK

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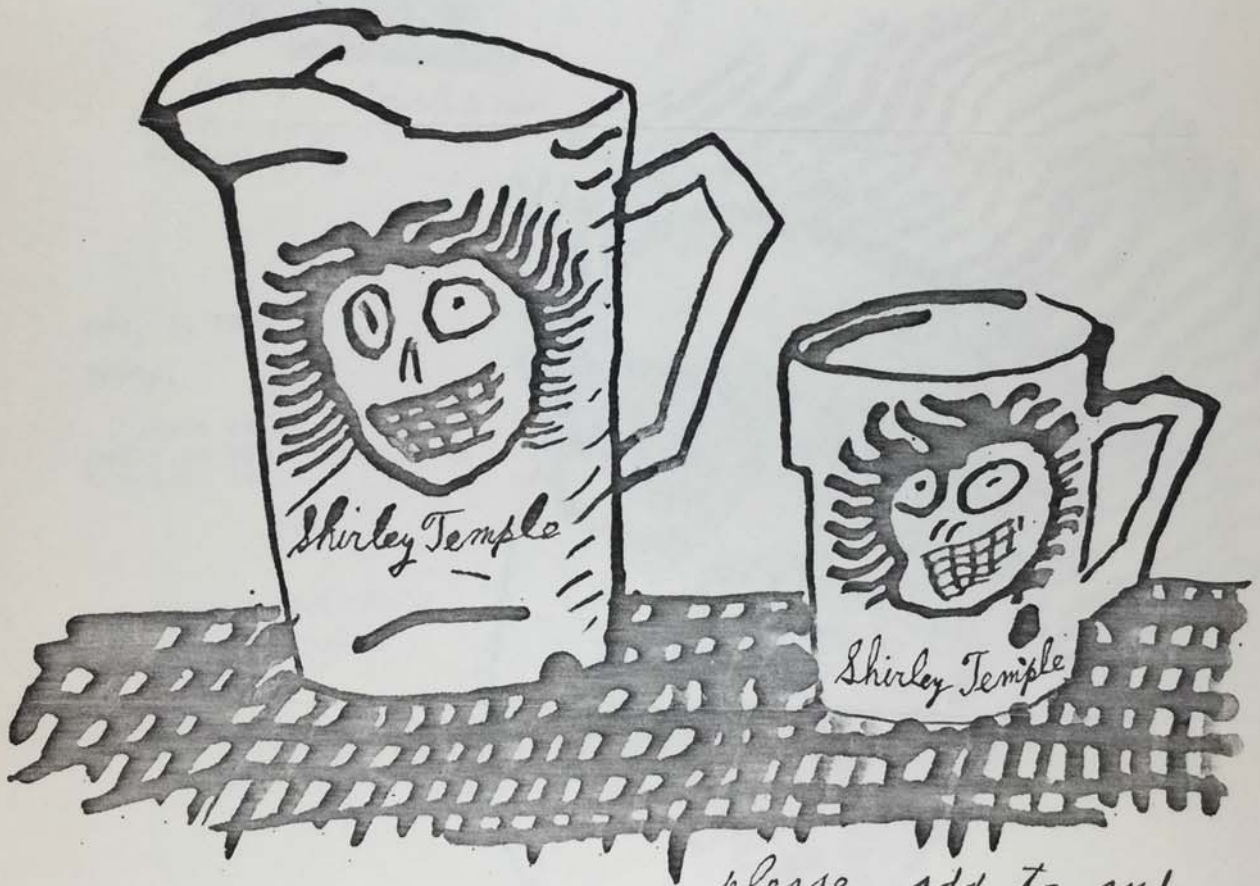
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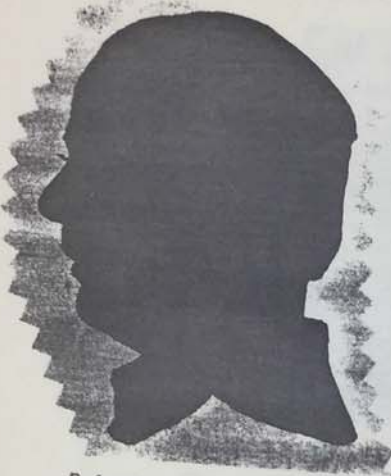


*please add to and  
return to Ray Johnson*

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DAVID BOURDON  
PLEASE ADD TO AND  
RETURN TO RAY JOHNSON



PLEASE ADD TO AND  
RETURN TO RAY JOHNSON

Dec. 3, 1979

David,

This is Mr. Close's  
reply to my Please add to  
& return to.

Ray

BUDDHA UNIVERSITY  
OF VANCOUVER



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